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JAINISM IN RAJASTHAN

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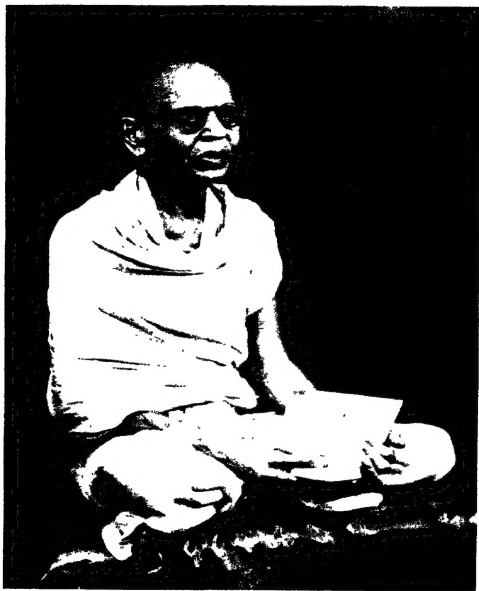
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JAINISM IN RAJASTHAN



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2

जीवराज जैन ग्रंथमालाका परिचय

सोलापुर निवासी ब्रह्मचारी जीवराज गौतमचंदजी दोशी कई वर्षोंसे संसारसे उदासीन होकर धर्मकार्यमें अपनी वृत्ति लगा रहा थे। सन् १९४० में उनकी यह प्रबल इच्छा हो उठी कि अपनी न्यायोपार्जित संपत्तिका उपयोग विशेष रूपसे धर्म और समाजकी उन्नतिके कार्यमें करें। तबनुसार उन्होंने समस्त देशका परिभ्रमण कर जैन विद्वानोंसे साक्षात् और लिखित सम्मतियां इस बातकी संग्रह कीं कि कौनसे कार्यमें संपत्तिका उपयोग किया जाय। स्फुट मतसंघय कर लेनेके पश्चात् सन् १९४१ के प्रथम कालमें ब्रह्मचारीजीने तीर्थक्षेत्र गजपंथा (नासिक) के शीतल बातावरणमें विद्वानोंकी समाज एकत्र की और उद्घापोह पूर्वक निर्णयके लिए उक्त विषय प्रस्तुत किया। विद्वत्सम्मेलनके फलस्वरूप ब्रह्मचारीजीने जैन संस्कृति तथा साहित्यके समस्त अंगोंके संरक्षण, उद्धार और प्रचारके हेतुसे 'जैन संस्कृति संरक्षक संघ' की स्थापना की और उसके लिए ३००००) तीस हजारके दानकी घोषणा कर दी। उनकी परिग्रहनिवृत्ति बढ़ती गई, और सन् १९४४ में उन्होंने लगभग २,००,०००) दो लाखकी अपनी संपूर्ण संपत्ति संघको ट्रस्ट रूपसे अर्पण कर दी। इस तरह आपने अपने सर्वस्वका त्याग कर बि. १६-१-५७ को अत्यन्त साधवानी और समाधानसे समाधिमरणकी आराधना की। इसी संघके अंतर्गत 'जीवराज जैन ग्रंथमाला'का संचालन हो रहा है। प्रस्तुत ग्रंथ इसी ग्रंथमालाका पंचरहस्य पुष्प है।

प्रकाशक
गुलाबचंद हिराचंद दोशी,
जैन संस्कृति संरक्षक संघ,
सोलापुर

मुद्रक
शारदा प्रेस,
मंगलूर-१.

CONTENTS

GENERAL EDITORS' PREFACE	v-vi
AUTHOR'S PREFACE	vii-viii
DEDICATION	ix
ABBREVIATIONS	x

CHAPTER I

SOURCES	pp. 3-7.
---------	----------

Archaeology, 3-4; Epigraphy, 3-4; Monuments, 4; Literature, 4-7; Literary works, 4; Historical writings, 4-5; Prasastis, 5; Patjavalis, 5; Varhasavalis, 5-6; Tirthamālās and Tirthastavanas, 6; Letters and documents, 6; Vijñaptipatras, 6; Illustrated manuscripts 6-7; Writings of the foreigners, 7.

CHAPTER II

HISTORICAL ROLE OF JAINISM	pp. 7-53.
----------------------------	-----------

Jainism during the period of Mahāvira, 8-9; Jainism under the Mauryas, 9-11; Account of the Greek writers of Western India, 12-13; Jainism under the Scythians, 13-14; Jainism during the Kushāṇa period, 15; Jainism during the Gupta period, 16; Record of Yuanchawang, 16-17; Record of the Muslim visitors about Jainism in Western India, 17; Jainism under the Rājputis, 18-28; Under Pratihāras, 18-19; Jainism under the Chauhānas, 19-23; Jainism under the Chāvādās and Solāṅkīs, 23-25; Jainism under the Paramāras, 25-26; Jainism under the Rāthors of Hathuṇḍi, 26-27; Jainism under Śūrasenas, 27-28; Jainism in the different States of Rajasthan, 29-51; Jainism under Mewar rulers, 29-32; Jainism in the States of Dūngarpur, Banswārā and Pratāpagarh, 32-35; Jainism in the Kotah State, 35-36; Jainism in Sirohi State, 36-38; Jainism under the rulers of Jaisalmer, 38-41; Jainism in Jodhpur and Bikaner States, 41-44; Jainism in Jaipur State 44-49; Jainism in Alwar State, 49-51; Destruction caused by the Muslims, 51-53.

CHAPTER III

DIVISIONS AND SUB-DIVISIONS OF JAINISM	pp. 53-109.
--	-------------

In the time of Mahāvira, 53-54; Śvetāmbaras and Digambaras, 54-55; Saṅgha, Gaṇa and Gachchhas, 55-88; Gaṇa in the Kalpasūtra and Kushāṇa inscriptions of Mathurā, 56-57; Actional Gachchhas, 57-60: Bṛihad Gachchha, Kharatara Gachchha, Tapā Gachchha, Añchala Gachchha, Pūrṇimiyā Gachchha and Sārdha Pūrṇimiyā Gachchha, Āgamika Gachchha; Kula Gachchhas, 60: Chandra Gachchha, Nāgendra Gachchha, Nivṛiti Gachchha; Gachchhas named after influential persons, 61-63: Kharatara Gachchha, Tapā Gachchha, Gachchhas of this type in Sirohi State, Gachchhas of this type in Jodhpur State, common Gachchhas found in the states; Territorial Gachchhas, 63-67: Gachchhas originated from the places in Sirohi State, Gachchhas originated from the places in

Marwar; Gachchhas originated from the places in Mewar; Gachchhas originated from the other known Places, Gachchhas originated from unknown Places; Other remaining Gachchhas 67-69: Sub-branches of Kharatara Gachchha, Gachchhas found in Marwar, Gachchhas found in Jaisalmer State, Gachchhas found in Jaipur State, Gachchhas found in Mewar, common Gachchhas; Saṅghas and Gaṇas in Digambaras, 69-88: Mūla Saṅgha, 69-70; Drāviḍa Saṅgha, 70; Kāshṭhā Saṅgha, 70; Māthura Saṅgha, 70; No Saṅghas in early period 70-71; Māthura Saṅgha in Rajasthan, 71; Kāshṭhā Saṅgha in Rajasthan, 72; Mūla Saṅgha in Rajasthan, 73-88: Padmanandi, Sakalakīrti, Bhuvanakīrti, Jñānabhūṣaṇa; Other Bhāṭṭārakas of this seat, Bhāṭṭārakas of the seat of Chitor, Bhāṭṭārakas of Nagaur Paṭṭa, Bhāṭṭārakas of Ajmer Paṭṭa; Chaityavāsī system in Rajasthan 88-90; Minor Protestant and non-Protestant sects, 90-93: Loṅkā sect, Sthānakavāsī sect, Terāpanthī sect, Tāraṇapanthī sect, Terāpanthī sect, Gumānapanthī sect, Bisapanthī sect, Totāpanthī sect; Castes and Gotras in Rajasthan, 93-109; Osavālas, 94-100; Gotras of the Osavālas, Territorial Gotras, Occupational Gotras, Gotras after personal names, Kulas converted into Gotras, Gotras formed after actions; Śrīmālīs, 100-101; Gotras of Śrīmālīs, Poravālas, 102; Pallīvāla Caste, 102; Khaṇḍelavāla Caste, 103-105; Regional Gotras, Occupational Gotras, Titles and surnames, Bagheravāla Caste, 105-106; Agravāla Caste, 106-107; Narasimhapurā and Jaisavāla Castes, 107; Chittoḍā and Nāgadā Castes, 107; Humbaḍa Caste, 107; Dharkaṭa Vamśa, 108; Śrīmodha Caste, 108-109.

CHAPTER IV

JAINA ART

pp. 109-151.

Jaina architecture, 109-129; Some peculiar features of Jaina architecture, 111; Jaina architecture through the ages, 111-112; Jaina temples of the eighth, ninth and tenth centuries, 112-115; The golden age in Jaina architecture, 115-123; Revival of Jaina architecture from the fifteenth century, 123-124; Chaturmukha and Samnavasarapa Style of architecture, 124-125; Other medieval Jaina temples, 126-128; Underground temples, 128; Modern Jaina architecture, 128-129; Jaina iconography, 129-136; General characteristics of Jaina images, 129; Characteristics of the Kushāna and Gupta Jaina images, 129-130; Metal images, 130-131; Different types of metal images, 131; Worship of Yantras, 131; Stone images, 131-133; Deities, 133-135; Statues of Āchāryas, 135; Images of the donors and patrons, 135; Hindu gods and goddesses, 135; Installation ceremony of images, 135-136; Jaina plastic art, 136-140; Decorations, 136; Decorative statues, 136-139; Narrative illustrations, 139-140; Jaina Painting, 140-151; Foundation of the Western school by Śrīṅga-dhara, 140-141; The illustrated palm-leaf manuscripts, 141-143; Miniatures in the paper period, 143-147; Vijñaptipatras, 147-148; Paintings on cloth, 148, Painted wooden covers, 148-151.

CHAPTER V

JAINA LITERATURE

pp. 151-177.

Jaina literature valuable from the point of view of Philology, 151; Difficulty of knowing exact Jaina literature composed in Rajasthan, 152; Canonical and philosophical

works, 152-160; Rich narrative literature of the Jains, 160-166; Kathās and Kathānakas, 160-162; Kathākośa, 162; Ēpics, 162-163; Charitras and Purāṇas, 163-165; Rāsas, 165-166; Pañcātāntra literature, 166; Kāvya, Mahākāvya and other small poems, 166-172; Scientific and technical literature, 172-176; Alaṅkāras, 172; Grammar, 172-174; Lexicography, 174; Geographical works, 174; Astronomical works, 174-175; Works on mathematics, 175; Works on medicine, 175-176; Historical and political works, 176-177.

CHAPTER VI

JAINA ŚĀSTRABHANDĀRAS

pp. 178-202

Share of the Jaina monks in founding them, 178-179; Temples as the seats of learning, 179; The patronage of kings and ministers, 179; Contribution of merchants and bankers, 180; Why śāstrabhaṇḍāras in Rajasthan have survived, 180-181; Jaina grantha-bhaṇḍāras of Jaisalmer, 181-183; Brihad Jñānabhaṇḍāra, Pañcāyatībhaṇḍāra of the Kharatara Gachchha, Tepāgachchhabhaṇḍāra, Loṅkā Gachchhiya bhaṇḍāra, Thāharūsāha, bhaṇḍāra; Jaina Śāstrabhaṇḍāras of Bikaner, 183-187; Brihadjñānabhaṇḍāra, Śrīpūjya-bhaṇḍāra, Śrī Jaina Lakshmi Mohana Jñānabhaṇḍāra, Khamākalyāṇabhaṇḍāra Upāśrayabhaṇḍāra, Chhattībāl Upāśrayabhaṇḍāra, Pannībāl Upāśrayabhaṇḍāra, Collection of Mahopādhyāya Rāmālāla, Kharatarāchārya Śākhābhaṇḍāra, Hemachandasūri Pustakālaya, Kuśalachandagani Pustakālaya, Collection of Yati Mohanālāla, Collection of Yati Lechchhīrāma, Bhaṇḍāra in the upāśraya of Kocharas, Collection of Yati Jayakaraṇa, Abhaya Jaina Granthālaya, Sethiyā library, Govinda Pustakālaya, Collection of Motichanda Khajāñchī, collection of Mānamala Kothārī, Śāstra-bhaṇḍāra of Gaṅgāsāhara, Two libraries of Chūru, 186; Osavāla library of Rājagaḍha, Saradāsāhara library; Rare manuscripts of the bhaṇḍāras; Jaina bhaṇḍāras of Jaipur, 187-191: Āmera Śāstrabhaṇḍāra, Śāstrabhaṇḍāra of Baḍāmāndira, Granthabhaṇḍāra of Pāṇḍyā Lūpakarapāji, Śāstrabhaṇḍāra of Dulichanda, Śāstrabhaṇḍāra of Jaina temple Badhichanda, Granthabhaṇḍāra of Tholiyā Jaina temple, Granthabhaṇḍāra of Jaina temple, Pāṭodi, Chandraprabhu Sarasvatī bhaṇḍāra, Śāstrabhaṇḍāra of Jobanera temple, Pārāvanātha Digambara Jaina sarasvatī bhavana, Śāstrabhaṇḍāra of Godhā temple, Svetāmbara Jaina Granthabhaṇḍāra, Jaipur, Granthabhaṇḍāra of Nayāmāndira, Granthabhaṇḍāra of Chaudhariyonkā Māndira, Śāstrabhaṇḍāra of Kālāchhābarā Jaina temple, Śāstrabhaṇḍāra of Megharājaji temple, Sarasvatī Bhavana of Jaina temple Yaśodānandaji, Śāstrabhaṇḍāra, Sikar; Jaina śāstrabhaṇḍāras Dausā, Śāstrabhaṇḍāra of Maujamāsāha, Śāstrabhaṇḍāra of Bhāḍavā, Jñānabhaṇḍāra of Jhunjhunu, Śāstrabhaṇḍāra of Fatehapur, Rājamahala Jaina Śāstrabhaṇḍāra, Jaina śāstrabhaṇḍāra, Mālapurā, Granthabhaṇḍāra of Śrī Mahāvīrajī, Śāstrabhaṇḍāras of Bharatpur, 193; Śāstrabhaṇḍāras of Deeg, 193-194; Śāstrabhaṇḍāras of Kāmā, 194-195; Śāstrabhaṇḍāras of Bayānā, 195; Śāstrabhaṇḍāras of Jaina temples, Vair, 195; Granthabhaṇḍāras of Alwar, 195; Śāstrabhaṇḍāra of Dūñī, 196; Granthabhaṇḍāras of Todārīsīng, 196; Śāstrabhaṇḍāras of Kosawā, 196; Granthabhaṇḍāra of Jaina temple Baḍādhāḍā, Ajmer, 196-197; Granthabhaṇḍāras of Beawar, 197; Granthabhaṇḍāras of Tonk, 197; Granthabhaṇḍāra of Kotah, 197-198; Granthabhaṇḍāra

of Bundi, 198; Granthabhaṇḍāras of Nainvā, 199; Granthabhaṇḍāra of Dabliānī, 199; Granthabhaṇḍāra of Indergarh, 199; Śāstrabhaṇḍāras of Jhālrapatan, 199; Granthabhaṇḍāras of Udaipur, 199-200; Granthabhaṇḍāras of Jodhpur city, 200; Harisāgara Jñānabhaṇḍāra, Lohāvāṭa, 201.; Granthabhaṇḍāras of Phalodhi, 201; Granthabhaṇḍāra of Mārōth, 201; Nāgaur Granthabhaṇḍāra, 201-202.

CHAPTER VII

JAINA MONKS AND STATESMEN

pp. 202-231.

Jaina monks, 203-212; Haribhadra, 203; Siddharahi, 203-204; Jīnēśvarasūri, 204; Jinavallabhasūri, 205; Jinadattasūri, 205-206; Vādiśrīdevasūri, 206; Hemachandra, 206-207; Jinakuśalasūri, 208-209; Hīravijayasūri, 209-210; Jinachandra, 211-212; Jaina statesmen, 213-231; Vimala, 213; Udayana, 213-214; Vastupāla, 214-218; Economic and political consolidation, Warlike deeds, Pilgrimages of Vastupāla, Public works, Patron of learning and literature, Literary circle of Mahāmātya Vastupāla; Jodhpur State, 218-222; Restoration of the kingdom by Tejāgaddhaiyā to Mālaḍeva, 218; Heroic and philanthropic deeds of Muhaṇota Jayamala, 218; Muhaṇota Naiṇasī as an administrator, 218-219; Ratanasimha as a warrior, 219-220; Śamasera Bahādura as a general, 220-221; Loyalty of Dhanarāja, 221; Diplomacy and loyalty of Indrarāja, 221-222; Bikaner and Jaina statesmen, 222-224; Restoration of the kingdom to Kalyānasimha by the efforts of Nāgarāja, 222; Military and philanthropic activities of Karmachandra, 223; Suppression of refractories by Amarachanda Surāṇā, 223-224; Udaipur and Jaina statesmen, 224-227; Shelter to prince Udaismha by Āśāsāha, 224-225; Loyalty of Mehatā Chhīlajī, 225; Bhāmāsāha, the saviour of Mewar, 225; Military and philanthropic deeds of Dayāladāsa, 225; Mehatā Agarachanda as a diplomat and statesman, 225-227; Far-sightedness of Mehatā Devichanda, 227; Jaina statesmen of Jaipur, 227-231; Warlike deeds of Vimaladāsa, 227; Restoration of the kingdom of Amber by Rāmachandra, 227-228; Devotion of Kṛipārāma towards his master, 228; Vijayarāma Chhābarā as a diplomat, 228; Harisimha as an administrator, 228-229, Rāyachanda as a diplomat, 229; Śivijīlāla as administrator and warrior, 229; Saṅghī Jhotārāma as a diplomat, 230.

CHAPTER VIII

CONTRIBUTIONS OF JAINISM TO RAJASTHAN

pp. 231-236.

BIBLIOGRAPHY

237-45

INDEX

246-84

ERRATA

285-

ILLUSTRATIONS

(1) Śāntinātha Jaina Temple, Jhālrapatan. (2) A Colossal Jaina Figure, Pārānagar. (3) One Illustrated Page of the Ādipurāṇa, Jaipur. (4) Jaina Temples in the Fort of Jaisalmer. (5) The Jaina Temple of Sadri. (6) Dhāi-dinakā-Jhoimparā, Ajmer. (7) Torāṇadvāra of the Jaina Temple, Lodorva. (8) Jaina Image of Sarasvatī, Pallu. (9) Image of Sahasrakūṭa Chaityālaya, Jaipur. (10) One Illustrated Page of the Yaśodharacharita, Jaipur.

General Editors' Preface

The Jaina contributions in shaping the cultural trends and in enriching the wealth of civilization of India are quite significant. Jainism is an all-India religion in the sense that Jaina monks and house-holders have played a striking role in different parts of India in shaping the religious, social and political events in different periods of Indian history; and even today, the Jains who number more than twenty lakhs are scattered all over the country. Jaina caves, temples and holy shrines have their architectural and artistic value; and the Sāstra Bhaṇḍāras, i. e., collections of Mss., contain rich literary material which is of special importance for the study of Indian literature and languages.

The Jainological material is so rich and varied and so much extended in time and space that it is well-nigh impossible to take a detailed survey of it at a stretch, in one volume, on an all-India basis. Under the circumstances, there have appeared a number of books which devote themselves to the study of Jainism in its various aspects in different parts of India. A few of them may be noted here: *Studies in South Indian Jainism* by M. S. R. IYYANGAR & B. SHESHGIRI RAO, Madras 1922; *Jainism in North India* by C. J. SHAHA, London 1932; *Mediaeval Jainism* by B. A. SALETORÉ, Bombay 1938; *Jainism and Karnaṭaka Culture* (originally *Jainism in South India*) by S. R. SHARMA, Dharwar 1940; *Jainism in South India & Some Jaina Epigraphs* by P. B. DESAI, Sholapur 1957; *Jainism in Gujarat* by C. B. SHETH, Bombay 1953; *Jainism in Bihar* by P. C. ROY CHOUDHURY, Patna 1956; *Jainism in Orissa* (in Hindi) by Dr. L. N. SAHU, Aliganj 1959.

These monographs clearly indicate that there is abundant material for the study of Jainism: its past and present, in different areas. There is scope for similar attempts in other areas as well.

In this volume Dr. KAILASH CHANDA JAIN has taken a survey of Jainism in Rājasthān from the earliest times to the present day. Jainism, in his opinion, has proved itself a great cultural and dynamic force under the liberal patronage of the heroic Rajput rulers who were a great support to Jaina monks and laymen who, in their turn, enriched the cultural heritage of the area. Earlier scholars like TOD, OJHA, NAHAR and others have touched this aspect in their accounts of Rājasthān. Lately, Muni JINAVIJAYAJI, Shri

NAHATA, Dr. KASHALIWAL and others have brought to light the wealth of valuable Mss. in Jaina Bhaṇḍāras of Rājasthān. Dr. KAILASH CHAND has tried here to present a systematic and authentic account of Jainism in Rājasthān. After mentioning his sources, he recounts the historical role of Jainism under different dynasties of Rājasthān. The Jaina monastic and social organisations were subjected to various dividing tendencies which are duly dealt with. He presents a detailed survey of Jain Art, Architecture and Sāstra-Bhaṇḍāras. He also gives an account of Jaina monks and statesmen who were a pride of the society.

Such attempts of regional survey of Jainism are quite necessary to assess the value of Jainism as a religious force in the cultural history of our land. The J. S. S. Sangha had already published *Jainism in South India* by Shri P. B. DESAI; and it was at the suggestion of the late lamented Dr. A. S. ALTEKAR that the present work was undertaken for publication in the Jīvarāja Jaina Granthamālā. It was very kind of Dr. KAILASH CHAND that he placed this thesis in its revised form (originally approved for the Ph. D. degree of the Rajasthan University in 1956) at our disposal to include it in the present Series; and for this, the authorities of the Granthamālā offer their sincere thanks to him.

The General Editors record their thanks to the Members of the Trust Committee and Prabandhasamiti for their zeal for Jainological research and their generosity in undertaking such publications which have limited sale. It is hoped that works of this type will induce other scholars to undertake the study of Jaina history, culture and literature.

PREFACE

The early traces of Jainism in Rajasthan are found from the second century B. C., but from the eighth century onwards, Jainism became a great cultural and dynamic force under the liberal patronage of the heroic Rājput rulers, who extended their helping hand to the Śrāvakas of the neighbouring regions against the marauding foreign invaders. It is on account of this fact that a large number of Jaina temples and Grantha-bhaṇḍāras of the medieval period are found in Rajasthan.

Scholars have already utilised the vast available Jaina sources in writing the history of Rajasthan. Col. JAMES TOD, the pioneer historian of Rajasthan, made use of this material with the guiding help of the Jain Yati GYAN CHAND. Mahāmahopādhyāya Pt. OJHA and Shri P. C. NAHAR took great pains in discovering a large number of invaluable Jaina inscriptions. Muni JINAVIJAYAJI, Shri Agar Chand NAHATA and Dr. Kastoor Chand KASALIWAL brought to light a number of rare manuscripts which proved to be of immense help for reconstructing the history of Indian literature (in general and Jaina literature in particular). Dr. Dasharath SHARMA critically examined the Jaina sources in writing the Early History of the Chauhānas. All these sources on Jainism are scattered and there was no independent work so far written. To meet this requirement, the present work was taken up by the author on the suggestion of his esteemed Professor Dr. M. L. SHARMA.

This work is an humble effort on the part of the author to present as clear and lucid as possible a picture of Jainism in Rajasthan. In preparation of this thesis, a lot of new material consisting of inscriptions, sculptures and manuscripts was discovered; and all this throws new light on the existing facts of history. Still there is abundant material lying untouched in different parts of Rajasthan. It is hoped that the present attempt would open new avenues of study and research in this subject.

This work is divided into seven Chapters. The first Chapter deals with the sources of the thesis. The second Chapter is concerned with the historical role of Jainism. In this Chapter, it is pointed out how Jainism flourished under the patronage of different ruling dynasties. The third Chapter is related to the divisions and subdivisions of Jainism. For the first time, it throws new light on the origin of several Saṅghas, Gaṇas,

Gachchhas, Castes and Gotras among Jains. There are legendary accounts about their origin. All these have been critically examined in the light of the data discovered from several inscriptions and Prāsastis. The fourth Chapter is related to Jaina Art. Certain peculiar features of the Jaina art have been discussed in this Chapter. The fifth Chapter deals with Jaina literature composed in Rajasthan. The sixth Chapter gives a brief description of the Śāstrabhaṇḍāras with special reference to the important and rare manuscripts. The seventh Chapter is concerned with Jaina monks and statesmen, who contributed to the progress of Jainism. In conclusion, the contributions of Jainism to Rajasthan in different spheres have been discussed.

In the preparation of this volume, I am under a deep debt of gratitude to my supervisor Dr. M. L. SHARMA, whose constant guidance has greatly contributed to its early completion. To my examiners Dr. A. S. ALTEKAR and Dr. Nilakantha ŚASTRI, I am indebted for many valuable suggestions. I also express my profound respects to Pt. CHAIN SUKHDASJI, Principal, Jain Sanskrit College, Jaipur, without whose help this work could not have been completed. My thanks are also due to Shri Agar Chandji NAHATA of Bikaner, who readily offered many valuable suggestions on this work.

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The system of transliteration adopted by me is the same as found in Archaeological Reports. But I have followed the ordinary spelling of proper names, and diacritical marks have been sometimes omitted in case of the place names. The author more than any body else is conscious of many defects and blemishes, specially typographical, which have crept into the book. For these, he craves the indulgence of the readers.

DEDICATED
TO
THE SACRED MEMORY
OF
My Late Professor
Dr. A. S. Altekar

ABBREVIATIONS

- | | | |
|----------------------|---|--|
| 1. APJLS | = | Arbudāchala Pradakshinā Jaina Lekha Saṁdoha. |
| 2. ARMA | = | Annual Report, Rajputana Museum, Ajmer. |
| 3. A. S. I. An. Rep. | = | Archaeological Survey of India, Annual Report. |
| 4. CI | = | Corpus Inscriptiones Indicarum. |
| 5. EI | = | Epigraphia Indica. |
| 6. GOS | = | Geakwad's Oriental Series. |
| 7. HOO | = | History of Osaṽālas. |
| 8. IA | = | Indian Antiquary. |
| 9. JASB | = | Journal of the Asiatic Society of Bengal. |
| 10. JBBRAS | = | Journal of the Bombay Branch of the Royal Asiatic Society. |
| 11. JBORS | = | Journal of the Bihar and Orissa Research Society. |
| 12. JGG | = | Jaina Grantha aurā Granthakāra. |
| 13. JGPS | = | Jaina Grantha Prasasti Saṁgraha. |
| 14. JSAI | = | Jaina Sāhitya aurā Itihāsa. |
| 15. JSLS | = | Jaina Śilālekha Saṁgraha. |
| 16. JSSI | = | Jaina Sāhityano Saṁkshipta Itihāsa. |
| 17. NJI | = | Nāhar Jaina Inscriptions. |
| 18. NPP | = | Nāgarī Prachārīnī Patrikā. |
| 19. PLS | = | Prāchīna Lekha Saṁgraha. |
| 20. PRAS. WC | = | Progress Report of Archaeological Survey, Western Circle. |
| 21. PS | = | Prasasti Saṁgraha. |
| 22. RB | = | Rājasthānī Bhāratī. |
| 23. RJSBGS | = | Rājasthāna ke Jaina Śāstra Bhaṇḍārōn kī Grantha Sūchl. |
| 24. SBE | = | Sacred Books of the East. |
| 25. SBM | = | Śramaṇa Bhagavān Mahāvīra. |
| 26. SP | = | Śodha Patrikā. |
| 27. SVRSSG | = | Śrīmad Vijaya Rājendra Sūri Smāraka Grantha. |
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JAINISM IN RAJASTHAN

JAINISM IN RAJASTHAN

CHAPTER I

SOURCES

Jainism has played an important role in the history of Rajasthan from the earliest times to the present day. It was not only patronised by the rulers and members of the ruling families, but it received also the warm support and had an appeal to the heart of the masses. The contributions of Jainism are apparent in all aspects of the cultural heritage of Rajasthan which abounds in Jaina antiquities. There are numerous Jaina temples which are fine specimens of art and architecture and have beautiful sculptures. Numerous Jaina inscriptions unfold the history of this land. Jaina monks tried for the social uplift of the masses; and they also enriched the local languages by their literary works. But these sources are widely scattered and many of them have remained unexplored. No work has been written so far to trace out the history and influence of Jainism in Rajasthan. To elucidate this subject, an attempt has, therefore, been made in this thesis by using all scattered materials in a comprehensive and correlated manner.

These sources may be broadly divided under these heads: (1) Archaeology; (2) Literature; and (3) Writings of the foreigners.

(1) **ARCHAEOLOGY:** (a) Epigraphy: The inscriptions form the most reliable source of our information. There are discovered by me about two hundred Jaina inscriptions in the various parts of Rajasthan and over a thousand have been already discovered by other scholars mainly by GAURISHANKAR HIRACHAND OJHA and PURAN CHAND NAHAR. The earliest inscription seems to be belonging probably to the fifth century B.C.¹ They are incised on rocks, pillars and images, both of stone and metal. They are written in Sanskrit, Prākṛit and Rājasthānī and sometimes in a mixed language. The inscriptions upto 600 A.D. are in Brāhmī script, those from 600 to 900 A.D. mostly in the Kuṭila form of it, and the remaining are written in Devanāgarī script. A good many of them throw a flood of light on the religious, social and political conditions of the periods under review.

1. *Bhāratīya Prācīna Līpīmālā*, p. 2. According to Dr. SIRCAR, it is not a Jaina inscription but his views do not seem to be tenable; See JBORS, March 1954, p. 8.

In some of them the names of the contemporary rulers and their ministers have been mentioned and the genealogies of the ruling dynasties are given.

These inscriptions are chiefly valuable for the religious history of the period. They give us information about the Jaina Church organization which was divided into several branches such as Samgha, Gaṇa and Gachchha. A complete and connected history of the Gachchhas is impossible without their help. They mention names of the teachers of the various Gachchhas, inauguration ceremonies of the numerous temples etc.; and the inscriptions tell us when the several Jaina castes and their Gotras came into existence.

(b) Monuments: The old Jaina temples and images are another important source of religious history. They show the extent and popularity of Jainism in Rajasthan at different periods and also indicate the stage which the Jaina architecture and iconography had reached.

(2) LITERATURE: (a) Literary works: The earliest literature of Jainism is devoted exclusively to religion and philosophy. The *Kalpasūtra*, *Āchārāṅga-sūtra* and *Uttarādhyayana-sūtra* represent a very early period of Jainism. The Jaina literary works which were written in Rajasthan belong, however, to a later period. They throw much light on the condition of Jainism in this state. The *Jambūdīpamatti* of Padmanandi written in about the tenth century A.D. at Bārā in Kotah State, *Kavalayamālā* of Uddyotana written at Jalore in 779 A.D., *Pravāsagītikātraya* of Jayānanda written in 1370 A.D., *Gurugṃharatnākara Kāvya* of Somachāritra Gaṇi written in v.s. 1541 and *Digvijaya-Alahākāvya* of Meghavijaya of the 18th century are of special importance.

(b) Historical Writings: There are some ancient historical writings from which we may draw certain conclusions after their critical examination. The *Dvyāśraya* and *Trishashīśalākāpuruṣa-charitra* of Hemachandra are useful for the history of Jainism under the Chālukyas. The *Prabhāvaka-charitra* of Prabhāchandra Sūri written in v.s. 1361 and *Purāṇanprabandhasaṃgraha* of Rājasekhara written in v.s. 1405 contain numerous interesting anecdotes about several Jaina monarchs and saints. The *Vastupālacharitra* written in the 15th century by Jinaharsha and *Vimalacharitra* written by Lāvanya-samaya in v.s. 1568 are useful for the history of the faith during this period. The *Darśanasūtra* of Devasena written in v.s. 909 throws a great

deal of light on the origin of the Saṃghas in the Digambara church. The *Upakeśacharitra* written in v.s. 1393 is useful for Jaina history.¹ The *Yugapradhānāchārya Gurvāvali* of Jinapāla Upādhyāya written in v.s. 1305 is a reliable source of history about the lives of the Jaina saints. The *Karmachandra Vamśota Kīrtana Kāvya* of Jayasoma of the 17th century supplies us a mine of information about the life of Karma Chandra and the condition of Jainism in the Bikaner State.

(c) *Praśastis*: The *Praśastis* are as important as the inscriptions, but they do not belong to the early period. Probably, the practice of writing the *Praśastis* started from about the 8th or the 9th century; but very few specimens have survived. From about the 12th or 13th century, it became the general practice. They invariably mention the time when they were written. They refer to the rulers in whose time they were composed. They give us the information about the various existing Saṃghas, Gaṇas and Gachchhas and their teachers. They mention the genealogy of the donor, his caste and Gotra. They indicate the liberality of the people, which was responsible for the preparation of so many copies of the manuscripts. These *Praśastis* are the most valuable source for reconstructing the history of Jaina Literature in particular and of Indian Literature in general.

(d) *Paṭṭāvalis*: The *Paṭṭāvalis* form some trustworthy source of history. They contain description of the incidents from the lives of the various saints who lived in different periods. The important *Paṭṭāvalis* are the *Kharatarugachchha-paṭṭāvali*, *Tapūgachchha-paṭṭāvali*, *Mūlasaṃgha-paṭṭāvali*, etc. They mention the origin of the different sects into which, in course of time, the Jaina church organization was divided. The information given in them is not always absolutely correct and precise; and they are very helpful, provided they are critically used.

(e) *Vamśāvalis*: Some *Vamśāvalis* are helpful for the history. They give the origin of the different castes and their Gotras. They also give a lot of insight into the lives of some well-known persons born in certain Jaina communities. Sometimes, they yield important information regarding the political history of the period. The regaining of Jodhpur

1. It has not been published yet. Muni JNANA SUNDARAJI has taken much help from it in writing the book namely *Śrī Bhagavān Pārśvanātha ki Paramparā le Itihāsa*.

from Shershah by Māladeva with the help of Tejā Gaddhaiyā is known to us from a Varṇāvali.¹

(f) Tirthamālas and Tirthastavanas: These are recorded accounts of the saints who went along with the Chaturvidha Saṅgha (fourfold Saṅgha) for the pilgrimage from place to place. They used to travel sometimes alone by themselves. The *Vividhatīrthakalpa* of Jinaprabha-sūri, written in about the 14th century A.D. and the *Tīrthamālā* of Saubhāgyavijaya are important from the point of view of the biographies of certain Jain saints. They contain an account of the construction of the temples and the installation of the images. The *Stavana* of Kanakasoma gives an account of the destruction caused to the images of Sirohi by Turasamakhān.²

(g) Letters and Documents: Letters and documents are a reliable source of contemporary history. Considerable correspondence passed between the Jain Aḥāryas and the rulers of Rajputana in medieval times. The rulers also allotted lands to the Jain Aḥāryas for the construction of temples. The relevant documents are in the possession of the Jain monks. Impressed by the services of the Jain statesmen, the ruling chiefs of the different states of Rajasthan granted them certain Sanads or grants which are in the possession of their descendants.

(h) Vijñaptipatras: These are the invitations, sent to Jain Aḥāryas by Jain Saṅghas of a particular community for the next Chāturmāsā. These letters are also meant to atone for the acts of commission and omission of the members of a Saṅgha and to convey their good wishes for the whole of humanity. These are useful from several points of view. They usually give, in a pictorial form, the description of the locality from which they are issued. The local events given in them are of considerable value for the local history. They provide us with interesting details regarding arts and crafts, professions etc. of the localities with which they are concerned. The pictures given in them are useful for the history of Jain art. They also throw a lot of light on the social and religious conditions of the period. They have been issued from the cities such as Jodhpur, Bikaner, Udaipur, and Sirohi.

(i) Illustrated Manuscripts: Several illustrated copies of the manuscripts have been preserved in the Jain Grantha Bhaṇḍāras at Jaisalmer.

1. *Anekānta* Vol. 2, No. 6, p. 249. 2. *Bikānera Jaina Lekha Saṅgraha*, p. 27.

Bikaner, Jaipur, Nagaur etc. They indicate the art and culture of the people. They also vividly depict the artistic and religious achievements of the people; and as they are dated, they enable us to draw in outline the history of Jaina paintings in the wider perspective of Indian painting.

(3) **WRITINGS OF THE FOREIGNERS:** The writings of Greeks, of Yuan Chwang and Arab travellers which throw very interesting light on the religious conditions existing from the very early times to the tenth century A.D., have been utilised in this thesis, because they make frequent references to Jainism in Western India.

CHAPTER II

HISTORICAL ROLE OF JAINISM

The region now known as Rajasthan was, according to certain geologists, once a deep sea. As a result of certain sudden seismic changes, the sea disappeared and its bottom rose up. Of course, this must have happened in very remote past. This region has always had its importance in Indian history. Bairāth in the Jaipur district is mentioned in the *Mahābhārata*¹ as the place where Arjuna served the local chief for a long time. It was a place of importance in the time of Aśoka who inscribed his important directions on a piece of rock there. Mount Ābū and the town of Bhīnamāla have each a history of its own. Chittore has played an important part in our political history since the sixth century A.D. Mandor also was equally well-known till Jodhpur became the capital of the region. There are several other places which were centres of art, learning and general culture before the erst-while states of Rajasthan were set up.

It seems that in the time of Aśoka, Bairāth which occupies a central position in Rajasthan, was selected as the provincial centre for the propagation of Buddhism but no trace of this religion has survived except the Bhābru edict and a few statues found here and there. The dominant religions of this area have been Hinduism and Jainism. Hinduism must have spread from the north not long after the Aryan penetration of India. It has existed here since the dawn of Vedic civilization with all its later forms. Jainism

1. *Mahābhārata*, Vol. 3. Virāṭa Parvan.

was known in Rajasthan since the time of its very inception. Of course, it must have had ups and downs but it had a continual existence from the eighth century A.D. onwards. We find sufficient material indicating that Jainism had reached every corner of Rajasthan. Its followers were always comparatively richer and more influential. Its doctrines are harmless and non-aggressive. It has, therefore, commanded respect even from those who did not regularly follow it.

JAINISM DURING THE PERIOD OF MAHĀVĪRA: The historic period of Indian History starts nearly from about the time of Mahāvīra. Actually, Jainism remained confined to the east at this time though its contact with Rajasthan is known from the later sources. There is the inscription of 1276 A.D. which begins with a verse which tells us that Mahāvīra in person came to Śrīmāla.¹ This is supported by *Śrīmāla Mahātmya*, a work of about the thirteenth century A.D. which gives an account of the dissemination of Jainism in Śrīmāla. Disgusted with the behaviour of the Brāhmaṇas of Śrīmāla, Gautama Gaṇadhara went to Kashmir where he was converted to Jainism by Mahāvīra. After his return to Śrīmāla, he converted the Vaiśyas to Jainism and composed the *Kalpasūtra*, *Bhagavatīsūtra*, *Mahāvīra Jaṇmasūtra* and other works.² An inscription of 1369 A.D. found on the door of the chief shrine in Jivantasvāmi Śrī Mahāvīra Jaina temple at Mungasthala *mahāvīrtha*, 4½ miles west of Ābū road shows that Lord Mahāvīra visited *Arbudabliṇmi* and an image was consecrated by Śrī Keśī Gaṇadhara during the 37th year of of the life of Mahāvīra.³ These statements are of a very late time and therefore, cannot be easily relied on. But from them, it can be inferred that in the 13th century A.D. Jainism was considered a very old religion in Rajasthan.

The most substantial evidence for the existence of Jainism in Rajasthan of the 5th century B.C. is the Baḍaī inscription,⁴ the oldest inscription so far discovered. This inscription mentions the name of the place Mājhamikā which may be identified with Mādhyamikā near Chittore mentioned by Patañjali in *Mahābhāṣya*.⁵ At present it is known as Nagari. The *Mājhamikā* branch of the Jaina church organization mentioned in the

1. PRAS.; WC.; 1907, p. 35.

2. *Śrīmālapurāṇa*, pp.633-663.

3. APJLS., No. 48.

4. N.J.I., No. 402.

5. *The History of Rajputana*, Vol.1, p. 110.

Śtāvīrāvali of the *Kalpasūtra* became famous after the place name of Mājhamikā. Priyagrantha, the second pupil of Sushita and Supratibuddha, founded this branch in about the 3rd century B.C.¹ An inscription of about third century B.C. has been discovered at this place. Its meaning is as follows 'constructed for the well-being of all living beings.'² This inscription may be probably of the Jains. From these evidences, it seems that there were Jains in Rajasthan at this time.

JAINISM UNDER THE MAURYAS: Jainism continued to make gradual progress under the Mauryas. From the strong Jaina literary traditions and epigraphical evidence, Chandragupta Maurya is considered to be the Jaina emperor.³ He undoubtedly ruled over a vast empire. As Aśoka is credited in his inscriptions with only one conquest viz., that of Kalinga, it is reasonable to hold that the empire over which Aśoka ruled was mostly the creation of his grandfather, Chandragupta. The inscription of Aśoka, discovered at Bairāt in the centre of Rajasthan, clearly proves that this region was also ruled by Chandragupta.

Chandragupta made great efforts for the dissemination of Jainism. He is said to have performed the consecration ceremony of the images of many temples. In a village of Ghāṅghāṇī, at a distance of 18 miles from Jodhpur, there is an old temple of Pārśvanātha. In v.s. 1662, many images were discovered in the tank of this place. By chance, the poet Sundaragaṇi went on pilgrimage to this place and saw the inscription on the image and examined it. He is said to have read the inscription by the miraculous power given to him by the goddess Ambikā. He immediately composed the poem on it. According to it, Samrāt Chandragupta made the golden image of Pārśvanātha and its *pratiṣṭhā* was performed probably through Śruta-Kevali Bhadrabāhu.⁴ This evidence is of a very late period and so there is much doubt about its correctness.

After Chandragupta's abdication, his son Bindusāra came to the throne. He seems to have followed the faith of his father. Aśoka succeeded Bindusāra on the throne. His early faith seems to be Jainism, the faith of his forefathers; but afterwards, he became a Buddhist by the influence of the

1. SBE., Vol. 22, p. 203.

2. *Udaipur Rājya kī Itihāsa*, p. 354.

3. *The Early History of India*, p. 154. (See also F. N. 3.)

4. *Bhagavān Pārśvanātha kī Paramparā kī Itihāsa*, p. 273

Buddhist saint Tishyarakshita and his wife. When he was converted to Buddhism, he was still tolerant towards other religions, especially to Jainism. He built cave dwellings of the Barābara Hills near Gaya for the Ājīvikas, more or less a sect of the Jains. There are frequent references to liberality for the Ājīvikas and Nirgranthas, the Jaina sects, in his inscriptions. This clearly shows that next to Buddhism, he was the follower of Jainism, the religion of his ancestors.

When Kuṣāla lost his claim to the throne of Magadha on account of his blindness, his son Samprati was declared as the rightful successor by Aśoka. The existence and succession of Samprati, the grandson of Aśoka, although not verified by epigraphic records, is supported by a considerable body of traditions, both of Jains and Buddhists.¹ Under the influence of Suhastin, the leading saint of the Jaina community under Mahāgiri, Samprati was converted to Jainism. He tried to spread Jainism by every means in his power, working as hard for Jainism as Aśoka had done for Buddhism. He is, therefore, regarded as a Jaina Aśoka. According to Jaina scriptures, he had decided to rinse his mouth in the morning, only after hearing the news of a new temple having been built. Besides, he got all the old and existing temples repaired and set up into all of them the idols made of gold, stone, silver, brass and of a mixture of fine metals and performed their 'Āñjanaśālākā' ceremony, i. e., declared them fit for worship. Within three years and a half, he got one hundred and twenty five thousand new temples built, 36 thousand repaired, twelve and a half millions of idols consecrated and 95 thousand metal idols prepared.² This seems to be only a hyperbolic description. But he seems to have built a number of Jaina temples even in Rajasthan which was included in his empire. He is said to have celebrated the installation ceremony of the image of Padmaprabha at a place named Ghāṅghāṇī, through Ārya Suhasti in v. N. s. 203.³ TOD attributes an old temple at Kumbhalmera to Samprati. This temple is described by TOD in this way. "The design of this temple is truly classic. It consists only of the sanctuary which has a vaulted dome and a colonnaded portico all round. The architecture is undoubtedly Jaina, which is as distinct in character.

1. VINCENT SMITH: *Early History of India*, pp. 202-203 (See also F. N. 1.)

2. T. L. SHAHA: *Ancient India*, Vol. 2, pp. 293-294.

3. *Bhagavān Pārśvanātha kī Paramparā kī Itihāsa*, p. 273.

from the Brahmanical as their religion. There is a chasteness and simplicity in this specimen of monotheistic worship, affording a wide contrast to the elaborately sculptured shrines of the Śaivas and other polytheists of India. The extreme want of decoration best attests its antiquity, entitling us to attribute it to that period when Samprati Rājā, of the family of Chandragupta, was paramount sovereign over all these regions. The proportions and forms of the columns are especially distinct from the other temples, being slight and tapering instead of massive, the general characteristic of Hindu architecture, while the projecting cornices which would absolutely deform shafts less slight are peculiarly indicative of the Takshac architect."¹

Dr. BHANDARKAR contends that TOD is wrong in ascribing this temple to the second century B.C. It is quite improbable that the Jaina temple may have been designed by Grecian artists or that the taste of the artists among the Rājaputs may have been modelled after the Grecian. It appears to have been left in an unfinished condition. TOD however is quite wrong in ascribing this temple to 200 B.C. The style of its pillars closely resembles that of Tejapāla's temple at Delavādā on mount Ābū. The construction of this temple cannot be possibly placed earlier than the 13th century A.D. and was probably later even than this.² Any how, the local people believed that it was extremely old.

At Nādalāi there is a Jaina temple dedicated to Ādinātha. On the seat of the image is engraved an inscription dated v. s. 1686 which speaks of its being rebuilt by the whole Jaina community of Nādalāi. The temple was originally erected by Samprati.³ In the 17th century, the Jainas at Nādalāi believed that the temple was built by Samprati; so there was an old tradition to this effect.

Besides this, Samprati took other steps for the propagation of Jainism. From the Jaina books,⁴ we know that he started a Sangha from Ujjain to Satrunjaya in the company of Suhasti with 5000 Śramanas. This Sangha must have passed through southern Rajasthan. He is also said to have convoked a council for the propagation of Jaina religion under Suhasti. He sent out religious teachers for the propagation of Jainism.

1. *Annals and Antiquities of Rajasthan*, Vol. 2, pp. 779—780.

2. PRAS. WC., 1901 p. 41.

3. NJL, Vol. 1. No. 856.

4. *Bhagavān Pārśvanātha ki Paramparā kā Itihāsa*, pp. 289—290.

ACCOUNT OF THE GREEK WRITERS OF WESTERN INDIA: The Greek writers supply very valuable information about the Indian philosophers whom Alexander met. STRABO makes mention of two sects of philosophers one called the Brachmanes and the other Germanes.¹ Brachmanes represent the Brāhmanas and the Germanes is evidently a corruption of Sarmanes which represents the Sanskrit Śramana (a Jaina ascetic). But the question is who these people were. Some say that these are Buddhist saints, but they seem to be Jaina saints because they have been described as naked, and they are called by the name Gymnosophists. Nakedness is a special characteristic of Jaina monks. PLINY says that their philosophers whom they call Gymnosophists, are accustomed to remain in one posture with their eyes immovably fixed on the sun from dawn to dusk and to stand on the burning sands all day long now on one foot and now on the other.¹ One ONESICRITUS says that these sages went about naked, inflicted hardships on themselves and were held in highest honour and when invited, they did not visit anybody but requested the persons concerned to come to them if they wanted to participate in their conversion.² This description applies to Digambara Jaina monks.

The Greek observers found women studying philosophy along with men. But they all led a life of extreme austerity.³ And as the Brāhmanas did not generally admit their women to their philosophy, these women must have been, therefore, probably the nuns of the Jaina church.

Among these sages, one was Kālnos who accompanied Alexander probably to instruct him in the matters of religion. His real name, according to PLUTARCH, was Sphines; and he received the name Kālnos among the Greeks because in saluting the persons, he used the word Kale. It is probably the Sanskrit form Kalyāṇa which is commonly used in addressing a person and signifies good, just or distinguished. When he became ill at Pasargadi, this being the first sickness he ever had, he put an end to his life in his seventy third year without heeding the entreaties of the king.³ This type of voluntary death is specially found among the Jains. The *Ratnakaraṇḍa Śrāvakaśāhara* (Chap. 5) of Samantabhadra (about second century A.D.) dilates on *sallekhanā* which consists in abandoning the body for the accumulation of merit in calamities, famines, extreme old age and incurable diseases.

1. MOORINDLE: *Ancient India*, p. 68; F. N. I.

2. Ibid. p. 72.

3. Ibid. p. 73.

The Indian sages, according to the Greek writers, have been divided into two categories (1) the Brāhmanas and (2) Śramanas. The Brāhmanas succeeded by right of birth to this kind of divine wisdom as to a priesthood. They are one family, the descendents of one father and mother. The Śramanas, on the other hand, are taken from all Indian castes differently from all who wish to give themselves to the study of divine beings.¹ These saints were probably Jaina saints, because there was no question of caste restriction in Jainism.

These naked Samnoi practise truth, make predictions about futurity and worship a kind of pyramid beneath which they think the bones of some divinity lie buried.² This practice is also noticed among the Jainas who used to construct the *stūpas*, specimens of which are found at Mathura.

According to the Greek writers, the society was divided into the five classes in accordance with the occupations. Some cultivate the soil; very many follow war and other trades. The noblest and richest manage public affairs, administer justice and sit in the council with the kings. A fifth class devotes itself to the philosophy prevalent in the country which almost assumes the form of religion and the members always put an end to their lives by burning themselves on funeral pile.³

The characteristics and practices of these saints indicate that they were Jaina saints. Jainism was prevalent in Western India on the eve of the coming of the Greeks in India. The Jaina monks and nuns were found in such a large number that they caught the attention of the foreigners. If it is in the border provinces, it may have been in existence even in the adjacent region like Rajasthan.

Jainism continued to flourish in Western India under the foreigners like the Scythians in the first century B. C. The great Jaina saint namely Kālakāchārya wandered in Saurāshtra, Āvanti and most probably in the western parts of Rajasthan and taught Jainism to the people. Kālakāchārya, had a sister called Sarasvatī who joined the convent. The king Gardhabhilla of Ujjainī was fascinated by her beauty and ravished her. Kālakāchārya being enraged, went to the west of Sindhu and lived with a Śāhī (Śaka) chief over whom he obtained great influence by means of his astrological

1. MOORENDLE: *Ancient India*, p. 169.

2. Ibid. 183.

3. *Ancient India* as described by MEGASTHENES & ARRIAN, p. 136.

knowledge. Gradually, he came to learn that his patron and 95 other chiefs who lived in the same locality all obeyed a common overlord. This overlord might have been Mithradates, the Great and his patron Maues. That Mithradates and Maues lived in the first century B.C., is known to us from numismatic evidence. Kālakāchārya persuaded his patron to invade the kingdom of Gardhabhilla with the aid of his 96 fellow chiefs and himself joined the army which marched along Sindha and Gujarāt and besieged Ujjainī. Ujjainī fell and Śakas established their supremacy in Malwa. At that time, Malwa also included the Southern part of Rajasthan as we know both from the epigraphical¹ and numismatic² evidences.

After 17 years of Śaka occupation over Ujjain, Vikramāditya, son of Gardhabhilla, regained his kingdom by expelling the Śakas. It is clear both from the numismatic and epigraphic evidences that the Mālavas at this time under Vikramāditya occupied the south eastern Rajasthan. In the age of Vikramāditya, Jainism was a living and active religion; and it influenced the life of the people. Some of the Jaina sources claim Vikramāditya as a convert to Jainism. Then Siddhasena Divākara having caused the breaking of the phallic symbol of Mahākāla in Ujjainī and the appearance of the image of Pārśvanātha enlightened Vikramāditya.³ According to the Digambara Jaina Paṭṭāvali Vikramāditya played as a child for eight years; for sixteen years, he roamed over the country; for fifteen years, he performed sacrifices, being given over to false doctrine; for forty years, he was devoted to the religion of the Jaina and then reached heaven.⁴ These accounts strikingly resemble the stories of Portuguese Jesuit fathers who claimed that Akbar had embraced Christianity. They contain the truth that Vikramāditya had respect and admiration for Jainism.

In his time, the great temple of Śrī Mahāvīra named Yaksha Vasati was built on the top of Suvarṇagiri near Jālaupura by a merchant but the fact that it was during the reign of and in the territory of Vikramāditya, shows that the king, if not a Jaina, was at least sympathetically inclined towards Jainism.⁵

1. Nāndasā sacrificial pillar inscription of the third century A.D. (Udaipur state), see EI, Vol. 27, p. 266.
2. ASIR Vol. VI, pp. 160-183.
3. The *Paṭṭāvali Samuccaya*, p. 46, 106.
4. *IA.*, Vol. 20, p. 347.
5. TRIBHUVAN LAL SHAN: *Ancient India*, III. pp. 381-82.

In about the first century B.C., Harshapura appears to be in a highly prosperous condition. It may be identified with modern Harsura near Pushkara. The city has been described in the Jaina books¹ in the following manner. "It has three hundred Jaina temples, four hundred mansions, eighteen hundred Brāhmaṇa houses, thirty six thousand *Vanik* houses, nine hundred parks and gardens, nine hundred wells and seven hundred houses of charity." The name of the king is mentioned Subhāṣapāla, but he is not known to history. This statement is based on the works written in about the 17th century A.D. and, therefore, cannot be easily relied upon. But there is no doubt that from about the eighth century A.D., this place was a great centre of Jainism. Harshapura Gachchha originated from this place in about the 12th century A.D.

JAINISM DURING THE KUSHANA PERIOD: The temples, images stone railings, sculptures and the Jaina inscriptions of the Kushāna period discovered at Mathura throw considerable light on the political and social history of North India. The inscriptions are full of the information as to the organisation of the Jaina church in sections known as *Gaṇa*, *Kula* and *Śakha* and supply excellent illustrations of the Jaina books. Both inscriptions and sculptures give interesting details proving the existence of the Jaina nuns and the influential position in the Jaina church occupied by women. If Jainism had a strong hold in Mathura, it could not have been unknown in the parts of Rajasthan adjacent to Mathura.

Jainism also spread much in the second century A. D. by the efforts of Samantabhadra who was a great Digambara Jaina scholar. According to the Śravana Belagola inscription dated 1050 Śaka era, he beat the drum (literally invited opponents to refute him) at Pāṭaliputra, in Mālwa, in Sindha, in Thakka country (the Punjab) and came to Kāncī in the south and thence came to Karnāṭaka.² This statement seems to be based on old traditions. The Mālavas in the Second century A. D. were ruling over the south eastern Rajasthan. Even in the time of Samudragupta, they were almost in the same area. Thus, Samantabhadra seems to have preached Jainism in a part of Rajasthan in the second century A. D. At about this time, it might have spread to Mewar region where Jaina traditions go back to very early times.

1. TRIBHUVAN LAL SHAR: *Ancient India*, III, p. 140.

2. HIRALAL JAIN: *Jaina-Sūtrakeśhasaṃgraha*, Pt. I, No. 54, p. 102.

JAINISM DURING THE GUPTA PERIOD: There are records of the Gupta period which show that the Jains used to respect the Hindus and their teachers. The Guptas were orthodox Hindus but the best tribute to their administration has been paid by a contemporary Jaina record.¹ An inscription of 432 A.D. of Mathura during the reign of Kumāragupta I records that an image was set up by Sāmādhya, the daughter of Bhaṭṭabhava and the house-wife of the ferryman, Grahamitrapilat at the command of Dattilāchārya of the Kottiya Gaṇa and the Vidyādhari Śākhā.² The Udaigiri cave inscription of the reign of this ruler of 425—26 A.D. also states how one Śāṅkara caused an image of the Tīrthaṅkara Pārśvanātha to be made and set up at the mouth of the cave.³ The Kahaum stone pillar inscription of Skandagupta of 460—61 A.D. commemorates the installation of fine images in a column by a certain Madra.⁴ Even in Rajasthan, the remains of Gupta Jaina temple have been discovered. In Dec. 1949, M. S. VATSA, the joint Director General of Archaeology, Government of India, New Delhi, visited Keshoraipatan at the request of National Heritage Preservation Society, Bundi. He was of opinion that there must be buried town of Keshoraipatan which can be traced back to Gupta period. The bricks with the characteristics of the Gupta period have been discovered at a depth of about 25 feet from the surface of the mound. One *Kalpavriksha paṭṭa* of Jaina mythology and other Jaina sculptures have been found out here. All these facts indicate that there was a Jaina temple here in the Gupta period.

RECORD OF YUANCHAWANG: That Jainism flourished from Taxila to the remotest south in the seventh century A. D. is known to us from the writings of Yuanchawang. In Rajasthan, he visited Bhinamāl and Bairāt. From his account, it is clear that Buddhism was in decadence at these places. At Bhinamāl, there was only one Buddhist monastery with about 100 brethren who were adherents of the Hīnayānist Sarvāstivāda School. The population was mostly of the non-Buddhist, and only a few persons believed in Buddhism. There were some tens of Deva temples and there were the adherents of different religions.⁵ At Bairāt also, there were eight Buddhist monasteries in a bad state of ruin with a few Buddhists. There

1. CII, Vol. III, p. 258.

2. EI, XXXVIII, pp. 210—211.

3. CII, Vol. III, p. 259—60.

4. CII, III, p. 65.

5. THOMAS WATERS: *On Yuanchawang's travels in India*, p. 249.

were about ten Deva temples and the number of non-Buddhists was about 1000.¹ From this account, it may be inferred that there were other religions such as Brahmanism and Jainism in existence along with Buddhism at these places and flourishing.

In the temple of Basantagadha, a pair of images of Rishabhadeva has been found underground on which is incised an inscription of 687 A.D.² This definitely indicates the popularity of Jainism in Rajasthan at the close of the 7th century A.D.

Jainism spread in Rajasthan in the 8th or 9th century A.D. by the efforts of the great scholar named Haribhadrāsūri who was the priest of the king Jitāri of Chittore. In his work *Samarāñchechakabhā*, he throws some light on the condition of Jainism. We are told how a person named Sikhin was invited. His father Brahmadata who was the minister caused presents to be distributed and a festival to be celebrated in the Jaina temple in honour of the forthcoming ordination of his son, Sikhin. When the day fixed for it came round, he was carried in a palanquin with great pomp.³ The rivalry between Jainism and Buddhism was very keen in his time.

RECORD OF THE MUSLIM VISITORS ABOUT JAINISM IN WESTERN INDIA: Some information about Jainism is available in the writings of the Muslim travellers who visited Western India in about the eighth or ninth century A.D. Unfortunately, they were not enlightened observers and suffered from a confusion and ascribed every image, temple and sage to Buddhism which is not necessarily correct. The image of Buddha became so popular with them that even the temple of the Sun was believed to be that of Buddha by Bilāduri.⁴ Even the European scholars who translated their works, could not distinguish between Jainism and Buddhism.

Abu Zaidul writes: "In India, there are persons who in accordance with their professions wander in the woods and mountains and rarely communicate with the rest of mankind. Sometimes, they have nothing to eat but herbs and fruits of the forest. Some of them go about naked, others stand naked with the face turned to the sun, having nothing on but panther's skin. In my travels, I saw a man in the position I have described, sixteen

1. Ibid. p. 300.

2. APJLS, No. 365.

3. *Samarāñchechakabhā*, Intr., p. LIII, Text p. 187-88.

4. *The History of India as told by its own people* Vol. 1, p. 504.

years afterwards, I turned to that country and found him in the same posture. What astonished me was that he was not melted by the heat of the Sun.¹ Nakedness is the creed found among the Jainas though it was not unknown among the Hindus. Most probably, some of them were Jaina saints.

Asāral Bilād, an author of the 13th century, was not a traveller but he compiled his work from the writings of the earlier travellers. He on the information derived from Miśorbin Muhallil, author of Ajaibuldan, writes that in the city named Saimur, near Sindhu, there lived infidels who do not slaughter animals nor do they eat flesh, fish or eggs, but there are persons who eat animals that have fallen precipices or that have been gored to death but they do not eat at once that have died a natural death.² This type of information indicates that there were two kinds of people namely Buddhists and Jainas.

JAINISM UNDER THE RAJPUTS: Jainism made a striking progress under the rule of the heroic Rājapūt rulers from the eighth century A.D. No doubt, they were mostly the followers of Vaishnavism and Saivism, but they adopted a generous attitude and felt actively interested even in the progress of Jainism. The popularity of Jainism in the Rājapūt States of Gujarata, Malwa and Rajputana was due to the magnetic influence of the powerful personalities like Hemachandra, the Saṅkara of the Jainas. The rulers of this time were served by some highly talented Jaina statesmen who could not but evoke sympathy in their masters for Jainism by their loyal and valuable services. The merchants of this class also contributed considerably to the growth and development of their religion by constructing temples and images.

UNDER PRATIHĀRAS: Jainism flourished in Rajasthan under Pratihāras. There is a temple of Mahāvīra at Osiā, constructed in the time of Vatsarāja.³ This Vatsarāja was contemporary of the author Jinasena who mentions him in the *Harivamśapurāṇa* in 783 A.D. In about 792 A.D. Nāgabaṭṭa, the son of Vatsarāja, became the ruler of Gurjaradeśa. His popular name was Āma. From the *Prabhāvakacaritra*, it is clear that Āma and Nāgāvaloka are one and the same ruler. He married the daughter of Vapika whose descendants became Jainas and one of them namely Karmasīha restored the Satruñjaya

1. *The History of India* as told by its own people Vol. 1, p. 6.

2. Ibid. Vol. 1., p. 97.

3. A.S.I., an. Ref. 1908-09, p. 108.

Tirtha in 1530 A.D.¹ He honoured the Jaina teacher Bappasūri and in accordance with his instructions constructed the Jaina temples at several places. In about 840 A.D., Mihirabhoja became the ruler who also patronized Jainism under the influence of Nannasūri and Govindasūri, the disciples of Bappasūri. Kakkuka was the Pratihāra ruler of Mandor near Jodhpur. He was a Sanskrit scholar and patron of Jainism. From the Ghaṭiyālā inscription of 861 of A.D., it is clear that he constructed a Jaina temple.²

JAINISM UNDER THE CHAUHĀNAS: By the influence of the Jaina Āchāryas, the Chauhāna rulers also patronized Jainism. Prithvirāja I is known to have been ruling in 1105 A.D.³ He had golden cupolas put on the Jaina temples of Ranthambhor.⁴ This besides proving his mastery of Ranthambhor testifies to his liberal views in matters of religion. His son and successor was Ajayarāja. Though he was a devotee of Śiva, he paid due respect also to the followers of Jaina sects. He permitted the Jainas to build temples in the newly founded city of Ajmer, presented a golden Kalāśa to the temple of Pārśvanātha⁵ and acted as a judge in the religious discussion between the Svetāmbara teacher Dharmaghoshasūri and his Digambara opponent Guṇachandra. He was succeeded by his son Arṇorāja, also known as Ānnaladeva, before 1133 A.D. He was a contemporary of Jinadattasūri whom he held in great respect. He visited him at his seat and granted a suitable site to his followers for the construction of a big Jaina temple.⁷ Jinadattasūri died and was also cremated at Ajmer in 1154 A.D. After Dādā Jinadattasūri, the place came to be known as Dādābārī or the garden of Dādā. After that, in a number of towns in Rajasthan, the Jaina merchants renamed their gardens as Dādābārīs in respectful memory of the great saint.

After Arṇorāja, Viśaladeva Vighraharāja ascended the throne in about 1152 A.D. In religious matters, he followed the foot-steps of his forefathers. For Jainas, he built *vihāras*, participated in their religious ceremonies and on the representation of one of their religious teachers, Dharmaghoshasūri,

1. MUNI JINAVIJAYA: *Jaina-lekha-saṃgraha* Pt. II, No. 12. 5. JRAS, 1896, p. 516.

2. *The History of India as told by its own people*, Vol. 1, p. 504.

3. ARMA, yr. 1934, No. 4.

4. *Catalogue of the Manuscripts in the Pattana Bhaṇḍāras*, p. 316.

5. *Janamana* yr. 1, No. 1, p. 4.

6. *Catalogue of Manuscripts in Pattana Bhaṇḍāras*, p. 316.

7. *Kharatara-gachchha-Bṛihadgurevālī*, p. 16.

prohibited the slaughter of animals on the Ekādaśī day.¹ After him, Prithvīrāja II became the ruler. It is known from the Bijoliā inscription of 1169 A.D. that Prithvīrāja II endowed the temple of Pārśvanātha at Bijoliā with a village called Morakurī to meet its recurring expenses. Prithvīrāja II was succeeded by his uncle Someśvara, son of Arporāja. He earned through his personal valour the *biruda* of Pratāpalañkeśvara and with a desire to gain heaven endowed Pārśvanātha on the bank of the Revā with a village named Revānā in absolute charity.² After Someśvara, his son Prithvīrāja III became the emperor who ruled from 1179 A.D. He liked religious discussions and therefore, in his royal court, a debate was held in 1182 A.D. between Jinapatisūri and Paṇḍita Padmaprabha, Chaityavāsi to Upakeśagachchha in which Jinapatisūri emerged victorious.³

A branch of Chauhānas ruled from Nādol in Marwar from 960 A.D. till 1252 A.D. Aśvarāja of this dynasty was a feudatory of the Solankī emperor Kumārāpāla. He accepted Jainism and patronized it. He gave commands for the strict observance of *abimsā* in his kingdom on certain days. He made over to his son Kaṭukarāja the village of Sevāḍī as Jāgīra which was famous for the temple of Vīranātha, the 24th Tirthaṅkara. The inscription of Sevāḍī of 1110 A.D. of the time of Aśvarāja records a grant of barley equal to one *bāraka* from every one of the wells *arahaṣa* belonging to the villages of Padrāḍā, Medrañchā, Chhechhadiyā and Meddaḍī for the daily worship of Dharmanāthadeva in the temple of Samīpāṭī by the Mahāsāhaṇīya Uppalarāka (the great master of stables). The second stone inscription of Sevāḍī of 1115 A.D. records that Kaṭukarāja made an annual grant of 8 *drammas* to Thaliaka, the son of Bāhaḍa, on the Śivarātrī day for the worship of Śāntinātha in the *Khattaka* (niche) of Yaśodeva, the grand-father of the donee.⁴

Mahārāja Rāyapāla also patronized Jainism. The Nāḍalāi stone inscription of 1132 A.D. records a grant made by Rudrapāla and Amṛitapāla, sons of Mahārāja Rāyapāla along with their mother, Rājñī Mānaladevī. The gift consists of two *palikās* of oil out of the share due to the royal family from each oil mill. The recipients were the Jaina ascetics in and outside of Naḍūlādāgika.⁵ The Nāḍalāi stone inscription of 1138 A.D. refers to the reign of

1. *Catalogue of the Manuscripts in the Pattana Bhaṇḍāras*, p. 370.

2. E. I. Vol. XXIV, p. 84. 3. Ibid. 4. *Kharātara-gachchha-Bṛihadgurvūvali*, pp. 25—33.

5. E. I. Vol. XI, pp. 30-32. 6. Ibid. pp. 34-35.

Mahārāja Rāyapāla over Nāḍulādāgika and then records the gift of one twentieth part of the income derived from the loads leaving or entering Nāḍulādāgika by the Guhila Thākura Rājadeva for the worship of Neminātha.¹ The third Nāḍalāi stone inscription of 1143 A.D. is of the reign of Mahārāja Rāyapāla when Rāula Rājadeva was the Thākura of Nāḍulādāgika. It records some benefaction of the temple of Mahāvīra.² The fourth inscription of 1143 A.D. of this place of the reign of Mahārāja Rāyapāla records that Rāula Rājadeva made a grant of one *Vimsopaka* from the Pailas (coin) according to him and two *palikās* from the bales of oil due to him from every *ghaṇaka* to this temple.³

Mahārāja Ālhanadeva, feudatory of Kumārāpāla obtained Kirāṭakūpa, Lāṭarhaḍa and Sivā in 1152 A.D. through the favour of his master. He also extended patronage to Jainism. He on the *Śivarātrī* day in 1152 A.D. thinking the granting of security to animals to be the highest gift issued injunctions for the increase of his spiritual merit and fame to the *mahājanas*, *tambūlikas* and other subjects, forbidding the slaughter of living beings on the 8th, 11th and 14th days of both the fortnights of every month in the three towns named above and threatening with capital punishment those who killed or caused others to kill living beings.⁴ The Brāhmanas, priests, ministers and others were also ordered to respect this edict of non-slaughter. And amongst these, he who commits the sin of taking life should be fined five *drammas*, but if the sinner be one attached to the king, he should be fined one *dramma* only. We know from the Nāḍol grant that Ālhaṇa and Kelhaṇa were pleased to give to the Rājaputra Kīrtipāla 12 villages, appertaining to Nāḍalāi. In 1160 A.D. after bathing at Nāḍalāi and worshipping the sun and Maheśvara, Kīrtipāla granted a yearly sum of two *drammas* from each of his twelve villages to Jina Mahāvīra at Nāḍalāi.⁵ This he had done either voluntarily or on the request of the Jainas. The Nāḍol grant of 1171 A.D. registers that Mahārāja Ālhanadeva of Nāḍula worshipping the sun and Īśāna and making gifts to Brāhmanas and Gurus, granted to the Jaina temple of Mahāvīra in the Sanderaka Gachchha at the holy place

1. E. I. XI, pp. 37-41 2. Noticed by KIRLHOEN, E. I. Vol. IX, p. 159.

3. Edited by KIRLHOEN, E. I. Vol. IX, pp. 63-66; re-edited RAM KARAN I. A. Vol. XI, p. 146. 4. E. I. Vol. XI, pp. 43-46.

5. Edited by KIRLHOEN, E. I. Vol. IX, pp. 66-70.

(Mahāsthāna) of Nāḍūla a monthly sum of 3 *drammas* to be paid from the custom house (*sulkamaṇḍapikā*) in the Nāḍūlatalapada.¹

Kelhaṇadeva, the son of Ālhaṇadeva, also contributed to the progress of Jainism. The Sanderāva stone inscription of 1164 A.D. in the reign of Kelhaṇadeva records that Aṇhalladevī, the queen mother, granted one plough of land to the Tīrthaṅkara Mahāvīra, Mūlanāyaka of the Sanderaka Gachchha.² The Lālṛāi stone inscription of 1176 A.D. of the reign of Kelhaṇadeva states that the Rājaputras Lākhaṇapāla and Abhayapāla, the owners of Sinaṇava and sons of Kīrtipāla, made a grant conjointly with the queen Mahibaladevī in the presence of the village *pañchakula* for celebrating the festival of the god Sāntinātha. The grant consisted of barley weighing one *bāraka* as used as the country of Gurjarātra from the well of the village Bhaḍiyāuva.³ The second Lālṛāi stone inscription of the same time speaks of the Rājaputras Lākhaṇapāla and Abhayapāla as the owners of Samānāyaka. It then records that the cultivators Bhīvaḍā, Āsadhara and others granted for their spiritual merit four seers of barley from the (field) called Khāḍisīra to the Tīrthaṅkara Sāntinātha in connection with the festivals of the Gūjjaras.⁴ The second Sanderāva stone inscription of 1179 A.D. of the reign of Kelhaṇadeva of Nāḍūla records the gift of a column and house to the Tīrthaṅkara Pārśvanātha, worshipped at Sanderaka (Sanderāva) in the *bhuketi* of the queen Jālhana by Rālḥā and Pālḥā. Those residing in the house must pay four *drāṇas* to the God.⁵

Kīrtipāla removed the Chahamān capital from Nāḍol to Jabālipura. Jainism made much headway even under the reign of Chahamānas of Jabālipura. The Jalore stone inscription 1182 A.D. of the reign of Mahārāja Samarasimhadeva, son of Mahārāja Kīrtipāladeva and grand-son of Mahārāja Ālhaṇadeva, records that *maṇḍapa* was constructed by the Setha Yaśovīra of Śrīmāla family who was joined in this work by his brother and all the members of the *Goṣṭhī*.⁶ Yaśovīra became the minister of Udayasimha, the successor Samarasimha. Another inscription of Jalore records that the temple of Pārśvanātha built by Kumārāpāla was rebuilt in 1185 A.D. by the Bhaṇḍāri Yaśovīra in accordance with the orders of Mahārāja Samarasimhadeva of the

1. Edited by KIRLHORN, E. I Vol. IX, pp. 63-66; re-edited by KAM KARAN, I.A. Vol. XI, p. 146. 2. E. I. Vol. XI, pp. 46-47. 3. E. I. Vol. XI, pp. 49-50.
4. Ibid. pp. 50-51. 5. Ibid. pp. 51-52. 6. Ibid. pp. 52-54.

Chāhamāna family.¹ The inscription of 1245 A.D. referring itself to the reign of Chāhamāna king Chāchigadeva specified the contribution of 30 *drammas* to the *Bhaṇḍāra* of Mahāvīra of the Chandanavihāra by a *Teliā* Osavāla called Narapati.² Another inscription of 1275 A.D. records the gift of one Narapati to the temple of Pārśvanātha in the reign of Śāmantasimha.³

We thus see that under the liberal patronage of the Chauhāna rulers, Jainism acquired a hold in the Marwar, Ajmer, Bijoliā and Sambhar regions of Rajasthan. Both Jainism and Hinduism continued to flourish side by side. There was no spirit of rivalry or intolerance. The kings used to worship both Hindu gods and Jaina Tirthaṅkaras and at the same time, used to participate in the affairs and functions of both the religions.

JAINISM UNDER THE CHĀVAḌAS AND SOLANKIS: Jainism enjoyed the patronage also of the Chāvaḍas and the Solankis. They were no doubt Saiva kings but honoured the Jaina saints and scholars also. Some rulers supported the Jaina faith with special regard. At about this time, Hemachandra's deep learning and pure life gave an impetus to Jainism in Rajasthan and Gujarat. He was a great leader and propagator of Jainism. For his depth of scholarship and purity of life, as also for his dynamic personality, he can be compared only with the great Śaṅkarācārya. It was as a result of his noble efforts that Jainism prospered both in Rajasthan and Gujarat.

The Chāvaḍa dynasty was established by Vanarāja, the founder of Aṇahilavāḍa. He invited Śīlaguṇasūri, a Jaina saint, with great honour. The saint had foretold the career of the king from noticing the marks on his body, while, as a baby, he was lying in his cradle in the forest. He placed his kingdom at the disposal of the Sūri but the selfless saint would not care for it. On the suggestion of Sūri, he constructed the temple of Pañchāsara in which he placed the image of Pārśvanātha.¹ He also invited the Jaina merchants from Śrīmāla and other places of Maru-dharadeśa to settle in Pattan, by affording to them many facilities.

Mūlarāja Solankī acquired the kingdom of Aṇahilavāḍa from the last Chāvaḍa descendant of Vanarāja in about 942 A.D. He was a very powerful ruler and ruled over a vast kingdom which consisted of Sārasvata

1. PSAS. WC., 1908-09, p. 55. 2. Ibid. 3. Ibid.

4. *Prabandhakintāmaṇi, Vanarāja-prabandha, p.15.*

and Satyapuramaṇḍalas and parts of Cutch and Saurāṣṭra. He was a patron of Jainism and seems to have constructed the temple named Mūlarāja-vasahikā.¹

Jainism prospered under Jayasīnha and Kumārapāla who, with political motives, considered it necessary to enlist the support of Jains who were well-known for their wealth and statesmanship. Jayasīnha was no doubt a devotee of Saivite faith, but he had his leanings even towards Jainism. It is for this reason that he held an assembly in which a debate took place between the Digambara monk Kumudachandra and the Svetāmbara monk Devasūri in 1125 A.D.² To witness it, the people actually assembled from the border lands. He was a patron of scholars, and Hemachandra adorned his court for some time.

The successor of Jayasīnha was Kumārapāla who gradually came under the influence of Hemachandra and at last, embraced Jainism. He took various steps for the propagation of Jainism; and in certain respects, he made his state a model Jaina state. He not only himself renounced the joys and pleasures prohibited by the Jaina scriptures but also induced his subjects to follow his path also. He issued an ordinance for the protection of animal life; and it was applied most strictly throughout his empire. The *Dvyātraya-kāvya* says that in Palideśa in Rajasthan the Brāhmanas were forced to use corn instead of flesh in sacrifice and the ascetics who used to wear antelope skin found it hard to procure it. Merutuṅga in the *Yūkāvihāra-prabandha* also mentions that a simple minded merchant of Sapādalaksha was given the punishment of building the Yūkāvihāra at the cost of the whole of his fortune for committing the offence of crushing a mouse.³ But it is evidently an exaggerated account amounting to ridicule.

Kumārapāla was also a great patron of learning and established twentyone Sāstrabhāṇḍāras in the different parts of his empire.⁴ He was also a great builder. Merutuṅga speaks of 1440 temples built by him in

1. *Prabandhachintāmaṇi*, *Mūlarāja-prabandha*, p. 22.

2. *Prabhāvākacharitra* pp. 171-182. *Prabandhachintāmaṇi* pp. 78-82,

3. *Prabandhachintāmaṇi*, p. 110.

4. *Prabhāvākacharitra* (*Hemachandra-prabandha*) p. 92.

various provinces.¹ It seems to be merely an exaggeration but the fact of his having built a large number of temples cannot be ignored. From the inscription of 1134 A.D., we know that he built the Jaina temple at Jalore.²

After the death of Kumārāpāla, the Jaina community faded into political obscurity but continued to be otherwise powerful and wealthy. Again under Vimala, Vastupāla and Tejapāla, it gained the political power. They were devout Jains and they had done their best to consolidate Jainism. Vimala was appointed as the governor by Chālukya King Bhīma I after ousting Dhandhu(ka) who took refuge in Malwa. It seems that Vimala sent for Dhandhu and reconciled him to Bhīma. After that³ by the orders of Dhandhu, he constructed the temple of Ādinātha in 1032 A.D. at Ābu which is among the architectural wonders of the world,

Vastupāla and Tejapāla were at first ministers of Bhīma and the latter at the request of Viradhavala gave them to the Vāghela prince as a token of friendship. In the time of Somasiṃha, Tejapāla the younger brother of Vastupāla, built the temple of Neminātha, named Lūṇavasahī, in the memory of his son Lūṇasiṃha, in 1230 A.D. For the worship of that temple, Samarasīṃha gave the village of Dabāṇī in Sirohi state.⁴

JAINISM UNDER THE PARAMĀRAS: The Paramāra rulers also patronized Jainism like other Rājapūta rulers. An inscription of 967 A.D. in the Jaina temple at a village named Diyāṇā in Sirohi state records that during the reign of Kṛishṇarāja, the image of Viranātha was set up by Vardhamāna belonging to the Viśṭhita family.⁵ This inscription is very important as it determines the date of Kṛishṇarāja also. He was the Paramāra ruler of Ābū, son of Āraṇyarāja and grandson of Utpalarāja. This is the oldest inscription of the Paramāra rulers of Ābū.

There is an inscription in the temple of Mahāvīra at Jhādoli which records that the wife of Paramāra king Dhāravarsha named Śrīngaradevī gave land to the temple in 1197 A.D.⁶ An inscription of 1243 A.D. records a grant to the temple of Pārśvanātha during the reign of Ālhanasiṃha, king of Chandrāvati.⁷ In 1288 A.D., during the reign of Mahārāja Viśaladeva, Sāraṅgadeva of Chandrāvati, the Paramāra Thākuras namely Śrī Pratāpa and

1. *Prabandhachintāmaṇi*, p. 115.

3. *Rājaputānā kā Itihāsa*, p. 200.

5. *Ibid.* No. 311.

2. PRAS. WC; 1908-09; p. 55.

4. APJLS, No. 486.

6. ARMA, 1909-10, No. 2.

Śrī Hemadeva of the village Dattāñi gave two pieces of land to meet the expenses of the temple of Pārśvanātha.¹ Suhadaśinīha, the son of Rāvala Mahipāladeva, gave 400 *drammas* to this temple for performing some religious function. From the inscription of 1334 A.D. at Diyāñā, we know that the king Tejapāla and his minister Kūpā constructed a cistern and gave it to the temple of Mahāvīra.²

Jainism spread under the Paramāras of Malwa. The ruler of this place named Naravarman was himself a devotee of Śiva but he was tolerant of other religions especially Jainism. When Jinavallabhasūri was at Chittore, two Paṇḍitas from the south came to his court with a problem. The scholars of his court tried to solve the problem but the southern scholars were not satisfied. But at last, the king forwarded the problem to Jinavallabhasūri who immediately solved it.³ From Chittore, he came to Dhārā. The king invited him to his place where he listened to his religious discourses. So pleased was he with his extraordinary poetic talent that he offered him the choice of accepting either three villages or 300000 *paruttha drammas*. Jinavallabha accepted neither. He requested instead that Naravarman should grant two *paruttha drammas* daily from the customs house of Chittore for the maintenance of its two Kharatara temples. This brief notice is historically important as giving us some idea of the extent of the Paramāra kingdom and the political status of Mewar.

The Paramāras ruled over a considerable part of modern Rajasthan. Their rule extended to Mewar, Sirohi, Kotah and Jhalawar states where Jainism was very popular in those days; and the noble Jaina monuments of that period are still standing side by side with the Hindu monuments.

JAINISM UNDER THE RATHORAS OF HATHUNDI: Hathundi is a place near Bijāpur in Marwar. The Rāthoras ruled here during the tenth century A.D. Generally, they were the followers of Jainism. Vidagdharāja, son of Harivarman, at the preaching of Vāsudevāchārya, built a temple of Rishabhadeva here and also made a gift of land to it. His son Mammata made a grant for this temple. His son was Dhavala who also renovated the Jaina temple built by his grandfather and helped in every way to glorify Jainism. He in conjunction with his son made a gift of a well called *Pippala*.

1. APJLS No. 55. 2. Ibid. No. 490. 3. *Kharataragachchha Bṛihadgurvāli*, p. 13.

Dhavalā renounced the world in his old age after having placed his son Balaprasāda on the throne. The *goshālī* of Hastikunḍī also renovated this temple. After its restoration, the installation ceremony of the image was performed by Śāntibhadra, the pupil of Vāsudevāchārya, in 1053 A.D.; and several Śrāvakas participated in it. These Rāshtrakūṭas weighed themselves in gold and distributed it among the poor as charity.¹

JAINISM UNDER SŪRASENAS: Sūrasenas ruled over the region now included in Bharatpur state from the 6th century to the 12th century A.D. Jainism developed much here at this time. Some of the Sūrasena rulers accepted and patronized it. Several images are known to have been installed here. The Jaina Āchāryas visited it and some of them had also their residence here.

As Jainism was prevalent in Malwa in early times, it may have been in existence here also. But old monuments were destroyed by the Muslims. The earliest trace of Jainism here is known from the tenth century A.D. Pradyumnasūri who was the contemporary of king Allāṭa of Mewar was honoured in the courts of Sapādalaksha and Tribhuvanagiri.² Ghaṇeśvarasūri was initiated to Jaina monkhood by Abhayadevasūri, pupil of Pradyumnasuri. Ghaṇeśvarasūri was famous as Kardamabhūpati of Tribhuvanagiri. Whether Kardama was his name or title, it is not known. He founded Rājagachchha. He is said to be a contemporary of the king Munja of Malwa who died in 997 A.D.³ This Kardamabhūpati may be identified with the ruler Prithvipāladeva alias Bhartṛipaṭṭa mentioned in the Thākardā (Dungarapur) inscription of Ananṅapāladeva of 1155 A.D.⁴ This inscription mentions the four princes, namely, Prithvipāladeva alias Bhartṛipaṭṭa, his son Tribhuvanapāladeva, his son Vijayapāla and his son Sūrapāladeva. The family to which they belonged is not mentioned but they seem to be the Sūrasena rulers. The inscription of 994 A.D. on the image of a Jina found at Bayānā says that it was caused to be made in accordance with the instructions of Sūrasena of apparently the Vāgḍa Saṁgha by three brothers Śimhaka, Yaśorāja and Nonnaika.⁵ The pedestal of a Jaina image with the inscrip-

1. N.J., Pt. I, No. 898.

2. PETERSON'S Reports 3, pp. 158—162.

3. *Jaina Sāhityano Saṁkṣipta Itihāsa*, pp. 197-198.

4. ARMA., yr. 1215—16, p. 3.

5. PRAS. Wc., 1909—10., p. 52.

tions of 994 A.D. and one Digambara Jaina image of Mahāvīra with head missing bearing an inscription of 1004 A.D. have been discovered at Katarā.¹

Durgadeva, the Digambara Jaina poet, finished the *Riṣṭasamucchaya* at Kumbhanagara ruled over by Lakshminivāsa in the fine temple of Śāntinātha in 1032 A.D.² Kumbhanagara may be identified with Kāmā near Bharatpur. As regards the king named Lakshminivāsa, he may be identified with Lakshmanarāja, the son of Chitrlekha, mentioned in the Bayānā inscription of v.s. 1012.³ The Bayānā stone inscription of 1043 A.D. contains the names of Vishṇusūri and Maheśvarasūri, the Jaina teachers of the Kāmyakagachchha of the Svetāmbaras, and records the death of Maheśvarasūri during the reign of prince Vijayapāla.⁴ Vijayapāla is said to have rebuilt and added to the fort and to have named it after himself as Vijayamandiragaḍha. The Kāmyakagachchha originated from Kāmā in Bharatpur state and remained confined only to this area. The mention of the city of Śrīpatha in the inscription clearly points out that the ancient Sanskrit name of Bayānā was Śrīpatha. Jaina images with the inscription of 1136 A.D. have been discovered at Naroli in Bayānā Tehsil.⁵ These images prove that they were consecrated at the same time.

The last Śūrasena ruler of Bayānā was Kumārāpāla who came to the throne in about 1154 A.D. He was preached by the Jaina monk Jinadattasūri. The ceremony of placing the golden *kalasa* and flag on the temple of Śāntinātha was performed here by Jinadattasūri with great rejoicings.⁶ The two disciples of Jinapatisūri, namely, Jinapāla-gaṇi and Dharmasīla-gaṇi, used to study with Yaśobhadrāchārya of this place. After getting information from Jinapatisūri, they went on pilgrimage along with the Saṁgha of Tribhuvanagiri and met their teacher along with the other Saṁgha in 1188 A.D.⁷ Vādidevasūri who lived in the latter half of the 12th century defeated some learned scholar in the fort of Tribhuvanagiri.⁸ An old temple of Upakeśagachchha was also there.⁹ All these facts indicate that Jainism was flourishing under the Śūrasenas in this area at this time.

1. ARMA., 1909—10., No. 1 & 2.

3. E. I. Vol. 22, p. 120.

5. PRAS. WC., 1920—21, p. 116.

7. Ibid. 34.

9. Ibid.

2. Singh Jaina Series, Vol. 21 (Introduction).

4. I. A. Vol. 21, p. 57.

6. *Kharataragachchha Brihadgurvāṇī*, p. 19.

8. *Bhāratīya Vidyā*, Vol. 2, part 1, p. 62.

JAINISM IN THE DIFFERENT STATES OF RAJASTHAN

Jainism was in existence in the different parts of Rajasthan in early times. Even after the formation of the states, it continued to flourish under the patronage of their rulers. Temples were constructed and images were placed in them with great ceremony. The Jaina monks enjoyed the greatest respect and regard of both the kings and the masses of these states. Such was the dominance of Jainism that some rulers and most of the people began to observe the doctrine of *ahimsā*.

JAINISM UNDER MEWAR RULERS: Jainism enjoyed the patronage of several Mewar rulers. Such was the powerful hold of Jainism that some of the rulers, though not Jains, constructed Jaina temples and installed images in them. They gave them charities of different kinds. They invited the Āchāryas and offered them royal reception. Influenced by their discourses they issued an ordinance for the observance of the doctrine of *ahimsā*. The Jaina ministers also constructed several beautiful Jaina temples.

Rāṇā Bhartṛihhaṭṭa was ruling in 943 A.D.¹ He founded the town of Bhartṛipura after his name. He built the Guhilavihāra and placed the image of Ādinātha in it through Būdāgaṇi of Chaitrapuriya Gachchha.² The minister of his son king Allāṭa constructed a Jaina temple at Āghāṭa in which the image of Pārśvanātha was installed by Yaśodevasūri of the Saṇḍeraka Gachchha in the 10th century. Jinaprabodhasūri was a contemporary of Mahārāvala Kshetrasimha of Chittore.³ When Jinaprabodha came to Chittore, Brāhmaṇas, ascetics, the chief among the Rājaputras, Kshetrasimha and Kaṇṇarāja all combined to receive the Āchārya there in about 1277 A.D.⁴

Samarasimha, the ruler of Mewar and his mother, Jayatallādevī were greatly influenced by the discourses of Devendrasūri and became his devotees. Probably, it was due to his advice that Jayatallādevī, queen of lord Tejasimha of Medapāṭa and Chitrakūṭa constructed the temple of Pārśvanātha as we know from the Chittoragarh inscription of 1278 A.D.⁵ It also states that Mahārāvala Samarasimha Deva, the adornment of Guhilaputra family,

1. ARMA, yr. 1914, No. 1.

2. *Jaina Sūtrya Prakāśa*, gr. 7, *Dīpotsavāṅka*, pp. 146-147.

3. *Jaina Sahityaṇo Saṃkṣipta Itihāsa*, p. 193.

4. *Kharataragachchha Bṛihadgurvāli*, p. 56.

5. ARMA, yr. 1922-23, No. 8.

granted land to the west of the temple for a monastery to Pradyumnasūri with some endowments. Another inscription of the time of the Guhila king Samarasimha records the grant of land to a Jain temple belonging to the Bhartripuriya Gachchha for the spiritual welfare of his mother, Jayatallādevī, who received religious instructions from Sādhvī Sumalā.¹ Besides, being encouraged and advised by Sūrjī, Samarasimha had also issued an ordinance prohibiting the slaughter of animals in his kingdom. This ordinance also refers to the fact that the people would abstain from taking wine and would strictly follow the rules of justice and religion. Tejāka, son of Rāpā, accompanied by his wife, Ratnadevī and his son, Vijayasimha set up a Jain image for the welfare of Jayatallādevī as we know from the inscription of 1306 A.D. on the image in the temple of Pratāpagarh.²

Guṇarāja, the cashier of King Maukala, built the temple of Mahāvīra by his master's orders in 1428 A.D.³ At Nāgdā, there is a temple of Pārśvanātha which was constructed by a certain trader of the Poravāla caste in 1429 A.D. according to the inscription.⁴

After Rāpā Maukala, his son Kumbhakarapa became the ruler who was a great supporter of Jainism. Not only many images and temples were built and installed in his reign but he himself also built the most remarkable Jain temple at Sādaṭī.⁵ The Jain Kīrtistambha at Chittore was built by Punnasimha, the son of Jijā of the Bagheravāla caste, at the persuasion of his daughter in the 15th century.⁶ That Mahārāpā Kumbha permitted the construction of a Jain Kīrtistambha inside the fort is a concrete and unmistakable evidence of his respectful attitude towards Jainism. The famous *Chaumukha* temples of Raṇapura and Kamalagaḍha were constructed in his reign. The inscription of 1434 A.D. engraved on a loose stone lying in a Jain monastery at Delavāḍā in the Udaipur State records that during his victorious reign, 14 *tanakās* were allotted for the worship of Dharmachintāmaṇi temple.⁷ In Adbhudaji temple at Nāgdā, a colossal image of Sāntinātha was set up in 1437 A.D. by a merchant named Sāraṅga in his reign.⁸

1. ARMA, yr. 1922-3, No. 9.

2. ARMA yr. 1921-22, No. 3.

5. *History of Indian Architecture*, p. 240.

6. *Anekānta* yr. 8, No. 3. p. 139.

3. *Madhyaprānta, Madhyabhārata aurā Rājaputāne ke Prācīna Jaina Smāraka*, p. 137.

4. PRAS. Wc., 1904-05, p. 62.

7. ARMA, 1923-24, No. 7.

8. PRAS. Wc., 1905, p. 61.

The inscription of 1448 A.D. on a pillar in the Jaina temple now known as Singārachaurī at Chintore records the erection of a temple of Jaina Tīrthaṅkara Śāntinātha by Bhaṇḍārī Velāka, son of Sāha Kelhā, the treasury officer of Rāṇā Kumbhakarāṇa.¹ An inscription engraved on the image lying in the Jaina temple at Vasantagadh states that the image was set up in the Vasantapurā Chaitya by Bhādāka, son of Dhansi, and was consecrated by Muni Sundarasūri in 1453 A.D.² An inscription of 1461 A.D. engraved on the pedestal of a big brass image of Ādinātha at Achalagarh on Mt. Ābū records that while Mahārājādhirāja Kumbhakarāṇa was ruling at Kumbhalameru, the image was made at Dungarpur during the reign of Rāvala Somadāsa and brought to Ābū by the Saṅgha of Tapāgachchha.³

Jainism continued to flourish in the reign of Rāṇā Rāyamala who was the son of Rāṇā Kumbha. An inscription from Udaipur of 1499 A.D. speaks of the erection of temples dedicated to Mahāvīra, Ambikā and so forth in the victorious reign of Rāṇā Rāyamala.⁴ From the image inscription of Ādinātha at Nādlāi, it is known that the ceremony of the installation of the image was caused to be made by Sīhā and Samadā whose grand-father Sāyara had previously rebuilt the subsidiary cells through the orders of Pṛithvirāja, the eldest son of Rāyamala, the ruler of Mewar.⁵

Mahārāṇā Pratāpa, the greatest hero among the Rajputs, wrote a letter to Hīravijaya requesting him to visit Mewar for propounding the Dharma. This letter written in the old Mewārī in 1578 A.D. is a very important document in the history of Jaina religion.⁶ This shows that though incessantly engaged in warfare for the defence of his homeland against the imperial aggressions of Akbar, Pratāpa, the indomitable hero, did not ignore the nourishment of his own soul, as also of those of his people. The fact that the invitation was extended to the greatest Jaina saint of the period indicates the catholicity of his views and his love of Jainism. A long inscription, in Mārawārī language, of 1602 A.D. records a grant made apparently by Amarasimha who was the son of Mahārāṇā Pratāpa.⁷

1. ARMA., yr. 1920-21, No. 10.

2. Ibid. yr. 1925-26, No. 8.

3. PRAS. We., 1908-09, p. 43.

7. PRAS. We., 1907-08, p. 48-49.

2. Ibid. yr. 1923-24, No. 8.

4. PRAS. WC., 1905-06, p. 60.

6. *Rājaputānā ke Jaina Vīra*, pp. 341-42.

Jainism enjoyed special royal patronage in the reign of Mahārāṇā Jagatasirīha. The image at Nādol¹ and Nādlā² have been installed by Jayamala and the whole Saṃgha respectively in 1629 A.D. Hearing the virtues of Āchārya Mahārāja Devasūri, Mahārāṇā Jagatasirīha invited him to spend his *chaturmāsa* (four months of rainy season) at Udaipur through his Prime Minister, Jhālā Kalyāṇasirīha. Devasūri acceded to the request and came to Udaipur where he was welcomed with military honours as known to us from the *Digvijayamahākavya*.³ Impressed by his preaching, the king became his firm devotee. He had prohibited the collection of customs revenue from the large congregation of the people held every year at Varakāṇā. He also issued an ordinance for the stoppage of the catching of fish or any other living creature from the Picholā and Udayasāgara lakes of Udaipur, destruction of animals during the month of birth of Mahārāṇā and during the Bhādrapada month every year and destruction of animal life on the coronation day of the Mahārāṇā. He also ordered the repair of Jaina temples built by Kumbhā Rāṇā on Machinda-durga. Besides this, he worshipped the image of Rishabhadeva in the temple of Udaipur.⁴

The Jaina religion continued to enjoy the royal support even afterwards. The Chief Minister Dayāśāha of Mahārāṇā Rājasirīha built the beautiful Jaina temple at Rājanagara and performed the consecration ceremony in 1675 A.D. through Vijayasāgara during his victorious reign.⁵

JAINISM IN THE STATES OF DUNGARAPUR, BANSWĀRĀ AND PRATĀPAGARH: These three states comprised the Vāgaḍa region. Jainism enjoyed patronage and prospered under the rulers of these states. In their service, there were several Jaina ministers. They constructed a number of temples and celebrated the consecration ceremony of the images with pomp and show which attracted large crowds. Some manuscripts were also prepared under their patronage. So popular was Jainism for some time there that even oilmen and people of similar castes observed the doctrine of *ahimsā* out of respect for the Jaina population.

The existence of Jainism in this region as early as the 10th century is known to us from an inscription of 994 A.D. engraved on the Jaina image

1. PRAS, Wc., 1908-09, p. 46.

2. Ibid., p. 43.

3. Singhl Jaina Series, Vol. 14 (Introduction).

4. *Rājaputāṇā ke Jaina Vira*, p. 341.

5. *Kaśarīyājī Tīrtha kā Itihāsa*, p. 27.

'Jayati Śrī Vāgata Saṃgaha'. The capital at that time was Vaṭapadra known at present as Baroda. The faith continued to thrive in this region which is indicated by the various evidences discovered there. On the rock of an ancient temple of Pārśvanātha at this place, there are engraved figures of twenty four Tirthaṅkaras. The inscription of 1307 A.D. on it tells us that it was installed by Jinachandrasūri of the Kharatara Gachchha.¹ The image of Keśariyājī at Dhuleva in Mewar was carried from this place.²

The ancient name of Dungarpur was Girivara. It was founded in about 1358 A.D. We know from the *Pravāsagītīkātraya* of Jayānanda written in 1370 A.D. that in his days, there were five Jaina temples and about nine hundred Jaina families living there.³ In 1404 A.D. Prahalāda, the minister of Rāvala Pratāpasimha, constructed a Jaina temple.⁴ After that, Jainism continued to prosper during the reign of Gajapāla. We have copies of the four manuscripts written in his reign, namely, the *Pāñcāprasthānu-viśvamaṇḍapa-vyākhyā* 1423 A.D., *Dvyaṭrayamahākāvya Saṭīka* 1428 A.D., *Dvītyakhaṇḍagrānthā-gratīya-Sakulagrānthā* 1429 A.D.; and *Kathākola* of 1430 A.D.⁵ From the inscription of 1469 A.D. on the wall of the Jaina temple of Āntṛī, it is clear that his chief minister Sābhā built the temple of Śāntinātha and established an alms-house at Āntṛī in 1438 A.D. In that temple he set up brass images of Śāntinātha.⁶ After Gajapāla, his son Somadāsa became the ruler. An inscription of 1461 A.D. engraved on the pedestal of big brass image of Ādinātha at Achalgarh on Mt. Ābū records that it was made at Dungarpur during the reign of Rāvala Somadāsa and brought to Ābū by the Saṃgha of Tapā Gachchha; and Sābhā with wife Karanāde and their sons, Sālha and Mālha set up the image. The consecration ceremony was performed by Lakshmīsāgarasūri of Tapāgachchha.⁷

After Sābhā, his son Sālha became the chief minister of king Somadāsa. He gave liberal charities and in 1464 A.D. fed two thousand people everyday evidently at the time of famine.⁸ He repaired the temple of

1. *Dungarpur Rājya kī Itihāsa*, p. 1.
2. *Dungarpur Rājya kī Itihāsa*, p. 15.
3. *Mewār Rājya kī Itihāsa*, p. 42.
4. *Śrī Mahārāvalarajata Jayanti Abhinandana-grantha*, p. 397.
5. ARRA, yr. 1915—16.
6. *Śrī Mahārāvalarajata Jayanti Abhinandana-grantha* p. 398.
7. ARMA, yr. 1929—30, No. 3.
8. ARMA, yr. 1925—26, No. 8.
9. ARMA, yr. 1929—30, No. 3.

Pārśvanātha at Giripura. He erected a *maṇḍapa* and *Devakulikās* in the temple built by Śābhā at Āntrī. He also set up there an image of Marudevī seated on an elephant. The consecration ceremony of this newly built portion was performed by Somavijayasūri in 1468 A.D. He started to construct a big Jaina temple at his native place Thānā at a distance of five miles from Dūngarpur but it was not completed.¹ From the Prastāsis of manuscripts, it is known that *Siddha-Hema-bhavadvṛitti VIII*, *Śrī Sukumāla-svāmi-charitram* and *Kavyakalpalatākavilīkabhāvrīti* were written during the reign of Rāvala Somadāsa.² There is also the monument of the Jaina saint of his time.³ The consecration ceremony of the Jaina images was performed in 1462 A.D., and 1473 A.D. during his reign.⁴

The son of Rāvala Somadāsa was Gangadāsa who was succeeded by Udayasimha. There is an inscription of 1514 A.D. engraved on the wall of Jaina temple of Śāntinātha at Naugāmā (Banswara state) which states that it was built by the sons and grandsons of Dosī Champā of the Humbada caste during the reign of king Udayasimha.⁵ That Jainism continued to thrive even in later times in the Dūngarpur and Banswara states is evidenced by the images of the later period discovered here.⁶

Even in the Prātāpagarh State, the Jaina religion was in a flourishing condition. There are several inscriptions of the 14th or 15th century found on the images in the Jaina temples of Deolī, Jhānsadi and Prātāpagarh.⁷ The inscription on the back of a brass image in the Jaina temple at Deolī of 1316 A.D. records Thākura Kheṭāka, resident of the town Dhandhaleśvara-vāṭakū and of Śīmāla caste had the image of Pārśvanātha set up for the spiritual welfare of his father Thākura Phāmphā and mother Hānsaladevī.⁸ Even afterwards, Jainism continued to make phenomenal progress. An inscription, engraved on a slab built in the wall of a Jaina temple at Deolī, of 1715 A.D. records that the oilmen of the town agreed to stop working their mills for 44 days in a year at the request of Śāraiṇyā and Jīvarāja of the Mahājana community in the reign of Mahārāvala Pṛithvisimha.⁹ Another

1. *Dūngarpur Rājya kā Itihāsa*, p. 58.

3. ARRMA., yr. 1916—17.

4. *Dūngarpur Rājya kā Itihāsa*, pp. 70—71.

6. Ibid. 1914—15.

8. Ibid. 1921—22 No. 6.

2. *Śrī Mahārāvalarajata Jayanti Abhinandana Grantha*, p. 399.

5. ARRMA., yr. 1916—17, No. 5.

7. ARRMV, yr. 1921—22.

9. Ibid. 1934—35 No. 17.

inscription in the temple of Mallinātha at Deolī of 1717 A.D. records that when Mahārājādhirāja Mahārāvala Pṛthiśimha was ruling at Devagarh and Pahāḍasimha was his heir-apparent, the temple of Mallinātha was built by Singhavī Vardhamāna, son of Singhavī Śrīvarsha and his wife Rukmi.¹ In the reign of Mahārāvala Sāmantasimha, the temple of Ādinātha was built by Dhanarūpa, Manarūpa and Abhayachandra in 1781 A.D.² A grand ceremony of the consecration of the images was also performed at Pratāpagarh in 1867 A.D.³

JAINISM IN THE KOTAH STATE: Jainism was prevalent in very early times in the region now included in the Kotah State. Padmanandi composed the *Jambūdivapaṇṇatti* at Bārā. From this work, we know that Bārā was full of the Śrāvakas and Jaina temples. This city was in Pariyātra governed by a king named Śakti or Śānti who possessed noble character and true knowledge.⁴ This Bārā may be identified with Bārān in Kotah state. It was a centre of Jainism in the past as some old Jaina temples are still found here. It also remained the seat of the Bhaṭṭārakas of the Mūlasaṃgha at this time.⁵ This ruler may be identified with Saktikumāra of Mewar who ruled in 977 A.D. at Āghāṭa.⁶ The kingdom of his grandfather Bhartṛipatta II seems to have extended on the south-east up the border of Pratāpagarha.⁷ His son and successor Allāṭa was also a powerful ruler. Afterwards, Śaktikumāra obtained the glory and consolidated his kingdom.⁸ His kingdom might have included some portion of Kotah state.

At Sheragarh, three colossal Jaina images were set up by a Rajaput Saradāra in the eleventh century A.D. At present, these images are housed in a dilapidated building. From the inscription on the images, it is known that the city at that time was known as Koshavardhana.⁹

There are the Jaina caves of the 8th or 9th century A.D. situated at a distance of three miles from Ramagarh. This place is fifty three miles north-east of Kotah. In early times, it was known as Śrinagara. The hill is covered with a thick forest infested by tigers and lions and other wild life.

1. ARMA, yr. 1934-35, No. 18.

2. Ibid. No. 20.

3. संवत् १८३४ माघशुक्ल ६ श्री प्रतापगढ़ नगरे श्री कुंदकुंदादि परम दिगम्बर उपदेशाल् प्रतिष्ठितं इदं जिनविंबं।

4. Jugal Kishore Mukthar fixes the time of this work to be the eighth century A.D. See *Purāṇana Jainavākyaśūcī*, p. 67.

5. I. A., Vol. 21, p. 57.

6. Ibid. 39, p. 186.

7. ARMA., 1916, p. 2.

8. I. A., Vol. 32, 186.

9. *Kotah Rājya kā Itihāsa*, p. 28.

Several Jaina monks like the Jaina monks of Ellorā passed their time in isolation from busy towns and were devoted to a life of meditation and contemplation. Near the caves, there are several statues of Jaina Tirthaṅkaras.

At Atru, a railway station on the Kotah-Bina railway and situated now in Kotah district, there are the ruins of several beautiful Hindu temples and also those of two exquisite Jaina temples. The inscriptions discovered in the Hindu temples show that they were constructed in the 12th and 13th centuries of the Christian era when the Paramāras of Dhārā were ruling over this area. It will not be unsafe to conclude that the Jaina temples are contemporary of the Hindu edifices; and under the liberal policy of the Paramāras of Dhārā, they existed side by side with the Hindu temples for the worship of Jaina community which was quite large at Atru at this time.

Twelve miles from Atru to the east is situated the ruined town of Kṛṣṇavilāsa popularly known as Vilāsa on the bank of a small river known as Pārvatī. There are found a number of dilapidated Jaina and Hindu temples which seem to have been of the 8th to the 11th century A.D.

About 25 miles further east from Vilāsa, there is an old town of Śahābāda. Five miles from this town is a mound near the tank. At both these places, there are the ruins of both Jaina and Hindu temples which indicate that the followers of Brahmanical religion and Jainism lived in peace and amity in this region.

In 1689 A.D. at Chāndakheḍī, near Kahānapura, during the reign of Aurangzeb when his Sāmanta Kishorasimha Chauhāna was ruling at Kotah, Kṛṣṇnadāsa, a very rich merchant of the Bagheravāla caste, constructed a Jaina temple of Mahāvīra and celebrated the installation ceremony of the temple as well as images with his wives and sons.¹ At this time, Aurangzeb was in the south where Kishorasimha was serving him faithfully. Even then repeated explanations were demanded as to why the temple was being built against the express imperial policy. But the local authorities continued to send evasive replies because they knew that the emperor's end was nigh.

JAINISM IN SIROHI STATE: In Sirohi State too, Jainism made marked progress. Its rulers patronized it beyond any shadow of a doubt. Temples were built and images were placed in them. Some of the rulers

1. Inscription on Yantra in the Jaina temple at Jaipur.

invited the religious Āchāryas and followed their instructions both in letter and spirit.

This area was a centre of the Jaina religion. The Kālandarī inscription of 1332 A.D. records a fast unto death by the members of a whole Saṃgha.¹ They all gave up their worldly existence by abstaining from food. The names of those who thus immortalized themselves are given. This record bears an eloquent testimony to the deep and passionate faith of the people in the doctrines of Jainism in the 14th century A.D.

Jainism continued to grow and expand under the rulers of Sirohi. The inscription of 1408 A.D. in the temple of Mahāvīra at Pindwādā records the installation of Vardhamāna during the reign of prince Sohaja.² The fact that Rāyamalla constructed the monastery of Rishabha in the reign of Rājisimha in 1542 A.D. is known to us from the inscription engraved on a slab in the temple of Rishabha about three miles from Abū Road station.³ In 1546 A.D. during the reign of Durjanasāla, two shrines for the merit of Lachhalade⁴ and Tejapāla⁵ respectively and in 1565 A.D. in the reign of Udayasimha, two shrines for the merit of Bāl Gorāṅgade⁶ and Lakshami⁷ were constructed in the temple of Mahāvīra at Pindwādā.

While going to Fatehpur Sikri on the invitation of Akbar, Hīra-vijayasūri stayed at Sirohi where he was welcomed by king Surātānasimha. The king took a vow to refrain from drinking, hunting, flesh-eating and irregular sexual life. He also abolished some taxes on the advice of the Sūri.⁸ An inscription on the temple of Sirohi tells us that the temple of Chaturmukha was built in the city of Sirohi during the reign of Mahārāja Rājasimha, son of Surātānasimha in 1577 A.D.⁹

In the reign of Akhairāja, Dharmadāsa erected the *paduka* of Simhavijaya with the *chaturvidha* Saṃgha in 1662 A.D. at Viravādā.¹⁰ It is the ancient name of Brāhmaṇavādā. In 1664 A.D., Udayabhāna¹¹ and Jagamāla¹² celebrated the consecration ceremony of the images Ādinātha and Śītanātha

1. PRAS. WC., 1916—17, p. 67.

3. Ibid., 1924—25, No. 10.

5. Ibid., No. 380.

7. Ibid., No. 384.

9. APJLS, No. 250.

11. Ibid., No. 243.

2. ARMA., 1909—10, No. 3.

4. APJLS., No. 379.

6. Ibid., No. 383.

8. *Sūrisvara aurā Samrat Akbar*, p. 188.

10. Ibid., No. 298.

12. Ibid., No. 257.

respectively in his reign. At the same time, the whole Saṁgha performed the installation ceremony of the image of the Kunthunātha at the place, Peśuvā.¹

In the year 1714 A.D., Pīṭha established the *Paduka* of the Sūri in the reign of Mānasīṁha.² During the same reign in 1730 A.D., Bhaṭṭāraka Chakreśvarasūri with other saints celebrated the installation ceremony for the good of others at Maḍāra.³ In 1819 A.D., king Śivasīṁha gave the amount of taxes imposed on animals and land in the village Bāmaṇavāḍa as Jāgīra to the Jaina temple.⁴

JAINISM UNDER THE RULERS OF JAISALMER: Jainism flourished very well under the Bhaṭṭi Rajaputs in the mediaval period in Jaisalmer. Owing to its location in the heart of the desert, this place remained safe and secure from the Muslim invasions. Several beautiful temples were built and numerous images were placed in them with great celebration. Even the kings also took much interest in the religious affairs by participating in various ceremonies. The *padukas* of several Jaina Āchāryas were installed. The *travakas* led the Saṁghas to the places of pilgrimage. The Śāstra-bhaṇḍāras were founded for the preservation of the manuscripts here.

The former capital of Jaisalmer was Lodorva. In about 994 A.D., there was a king named Sāgara in whose time Jineśvarasūri, pupil of Vardhamānasūri of Kharatara Gachchha, came to this place. By his good wishes, two sons namely Śrīdhara and Rājadhara were born, who constructed the temple of Pārsvanātha here.⁵ This temple was renovated in 1618 A.D. by Seṭha Thāharūsāha.⁶

Jainism had a stronghold at Vikramapura (now called Bīkamapura) in Jaisalmer state from the early times. Specially, Karataragachchha remained dominant here. Āchāryas of this Gachchha visited this place from time to time and performed various religious functions. In about 1111 A.D., Jinavallabhasūri visited Vikramapura.⁷ Jinapatisūri was born in 1153 A.D. at this place. He was initiated to monkhood in 1160 A.D. and was placed on *paṭṭa* in 1166 A.D. here. He initiated several persons to monkhood here from time to time. In 1175 A.D., he performed the installation ceremony of the *stūpa*

1. APJLS., No. 504.

2. Ibid., No. 101.

3. Ibid., No. 103.

4. Ibid., No. 304.

5. NJL., pt. III, No. 2543.

6. Ibid. No. 2544.

7. *Kharataragachchha Brihadguruvali*, p. 13.

of *bhāṇḍāgārika* Guṇachandra-gaṇi.¹ The Śrāvakas of this place participated in the Saṅgha led by Abhayakumāra to the holy places with Jinapatisūri from Anahilapaṭṭana in about 118; A.D.²

Jaisalmer was made the capital after the destruction of Lodorva. In 128; A.D., Jinaprabhodashūri visited Jaisalmer. He was warmly received by Mahārāja Karṇa with his army. At his request, Sūrijī spent his rainy season.³ Here also, during the reign of King Lakshmapasimha, the temple of Chintāmaṇi Pārśvanātha was constructed on the preaching of the Āchārya Jinarājasūri in 1416 A.D.⁴ The image of Pārśvanātha brought from Lodorva was placed in this temple. After the construction, the building was named Lakshmapavilāsa. It indicates the love of the subjects towards the king under whom their religion must have flourished.

The successor of Lakshmapa was Vayarasimha. In 1436 A.D., Pāsada with the members of his family set up an idol of Supārśvanātha in the temple of Chintāmaṇi during his reign.⁵ Sāha Hemarāja and Pūnā constructed the temple of Sambhavanātha in 1437 A.D. during his reign.⁶ The festivities in connection with the consecration ceremony took place in 1440 A.D. when Jinabhadra put three hundred idols of Sambhavanātha and of others. Even King Vayarasimha took part in the festivities. In his reign, Sāha Lolā with the members of the family set up the image of Pārśvanātha in the standing pose in 1440 A.D.⁷

Chāchigadeva was the son of Vayarasimha. He became the king in about 1448 A.D. In his reign, Sajāka,⁸ Sachoharāja⁹ and Sajjā¹⁰ celebrated the consecration ceremony of *Nandīśvarapattikā*, *Śatruḥjaya Gīranārāvātāra Pattikā* and *Nandīśvarapattikā* respectively through Jinachandrasūri in 1461 A.D.

Jainism made striking progress also during the reign of Devakarapa. Kheṭṭā of Sāṅkhavālechā gotra and Pañchā of Chopadā gotra constructed the two temples namely of Śāntinātha and Aṣṭāpada respectively in 1479 A.D. during his reign.¹¹ There was some sort of matrimonial alliance between these two rich persons. Sanghavi Kheṭṭā with his family made

1. *Kharataragachchha-Bṛihadguruvāli*, p. 24.

3. Ibid, p. 58.

5. Ibid., No. 2114.

7. Ibid., No. 2145.

9. Ibid., No. 2117.

2. Ibid, p. 34.

4. N.J.I, pt. III, No. 2112.

6. Ibid., No. 2139.

8. Ibid., No. 2116.

11. N.J.I., pt. III, No. 2154.

10. Ibid., No. 2119.

pilgrimage to Satruñjaya, Giranāra and other Tīrthas many times. He also performed the consecration ceremony of the famous *Tapapattikā* of the temple of Sambhavanātha. Even in 1479 A.D., Dhanapati of Pāttana celebrated the *pratiṣṭhā* of Śāntinātha *bimba* during his reign and established it in the Pārśvanātha temple.¹ In the same temple, in 1479 A.D., Hemā² and Bhīmasī³ made *Jinavarendra Pattikā* in his time. The image of Marudevī was also erected at this time in the temple of Rishabha.⁴

The Jaina religion continued to progress in the time of the later rulers of Jaisalmer. During the reign of Bhīmesena in 1593 A.D., the *Padukā* of Jinakuśalasūri was erected by Saṁghavī Pāsadatta.⁵ The consecration ceremony of the pillar of Pārśvanātha temple was also performed in 1606 A.D.⁶ In 1615 A.D. during the victorious reign of Kalyāṇadāsa, Jinasiṁhasūri built the *padukā* of Jinachandrasūri.⁷ Even in 1616 A.D., Mantri Toḍaramala constructed the door of *Upāsara*.⁸ In 1621 A.D., Jinasiṁhasūri came to Jaisalmer and celebrated the consecration ceremony of the image of Chintāmaṇi Pārśvanātha brought from Lodorva and placed it in the temple named Lakshmanavihāra.⁹ In the reign of Buddhāsīmha, Gangārāma with his family installed the images at the preaching of Tattvasundara-gaṇi in 1712 A.D.¹⁰ In the reign of Akhaisīmha in 1749 A.D. and in 1755 A.D., the Pūjyapādukā of Jinaudaisūri was erected by his disciples.¹¹

Mūlarāja also patronized Jainism. In 1768 A.D., the *stūpa* of Jinayuktasūri was constructed.¹² The Saṁgha established the *stūpa* of Jinakuśalasūri in 1783 A.D. through the discourses of Jinachandrasūri.¹³ In 1786 A.D., the *ṭhamba padukā* was erected and its consecration ceremony was celebrated by Pt. Rūpachandra.¹⁴ The pillar was erected over the remains of Paṇḍita Śrī Vardhamāna in 1784 A.D.¹⁵ The whole Saṁgha constructed the temple of Rishabhadeva and its installation ceremony was celebrated by Pt. Rūpachanda in 1804 A.D.¹⁶ In 1818 A.D., the pillar was raised on the remains of Jinachandrasūri.¹⁷

1. NJI, pt. III, No. 2120.

4. Ibid., No. 2400.

7. Ibid., No. 2497.

10. NJI, pt. III, No. 2501.

13. Ibid., No. 2502.

16. Ibid., No. 2575.

2. Ibid., No. 2404.

5. Ibid., No. 2494.

8. Ibid., No. 2447.

11. Ibid., No. 2508 & 2509.

14. Ibid., No. 2510.

17. Ibid., No. 2504.

3. Ibid., No. 2406.

6. Ibid., No. 2595.

9. Ibid., No. 2498.

12. Ibid., No. 2503.

15. Ibid., No. 2511.

Mūlarāja was succeeded by Gajasimha. During this reign, the initiation ceremony of Jinaudaisūri Āchārya was performed by *saṅgha* in 1819 A.D.¹ Fascinated by the discourses of Jinamahendrasūri, Gumānachanda, Savāirāma and Maganīrāma with their wives, sons and daughters went out on pilgrimage to Abū, Śikharajī etc. in 1834 A.D.; and there they organized feasts, worship, charity and *rathayātrā* function.² Encouraged by Jagaviśāla Muni, the desolated *pāduka* of Jinaharshasūri was repaired by the Osvālas who consecrated it through Mahārāvala Gajasimha.³ In 1840 A.D., Saṅghavi Gumānamala with the members of the family, for personal merit, repaired the old Jaina temple near Amarasāgara and installed in it the image of Adinātha.⁴ The *pāduka* of Jitarāṅgagaṇi, pupil of Jinachandra, was placed by Jinamahendrasūri in 1844 A.D.⁵

Raṇajīta Śimha was the successor of Mūlarāja in whose reign, Jainism made further progress. Inspired by the discourses of Jitarāṅgagaṇi, the Saṅgha constructed the temple of Ādinātha in 1846 A.D. and its installation ceremony was performed by Muni Dūṅgarsī.⁶ At Amarasāgara, the *Śibumgha pāduka* was put up by Jinamuktisūri in 1860 A.D. and it was consecrated through Sāhiba Chandra.⁷

JAINISM IN JODHPUR AND BIKANER STATES: Jainism flourished in Jodhpur and Bikaner states under the patronage of the Rāṭhōḍa rulers. During their reign, temples were constructed and images were installed in them. These Rāṭhōḍa rulers had deep reverence for Jaina saints, and they often used to pay visits to them. The official reception was accorded to them on the occasion of their visit to their capitals.

The Jaina religion was quite popular at Nagara, three miles from Jalsola which was ruled by the descendants of Mallinātha, ruler of Kheḍa, the old capital of Jodhpur state. The Rāṭhōḍa rulers of this place were liberal in their outlook; and therefore, Jainism flourished exceedingly in their reign. Jaina temples were built and repaired. In 1459 A.D., Govinda Rāja gave donations to the temple of Mahāvīra on the advice of Modarāja-gaṇi during the reign of Raḍuḍa.⁸ The inscription of 1511 A.D., in the temple of

1. Ibid., No. 2504.

3. Ibid., No. 2585.

5. Ibid., No. 2499.

7. Ibid., No. 2542.

2. NJI, pt. III, No. 2530.

4. Ibid., No. 2524.

6. NJI., pt., III, No. 2518.

8. NJI., No. 931.

Rishabha of the reign of Rāula Kushakaṇa records the erection of *raṅgamaṇḍapa* of Vimalanātha temple by the *Samgha* of Viramapura.¹ The *nalimaṇḍapa* of Sāntinātha was completed in 1557 A.D., when Rāula Meghavijaya was the king.² The inscription of 1580 A.D. records the repairs of the temple when Rāula Meghavijaya was reigning and Parama Bhaṭṭāraka Śrī Hīravijayasūri was the Pontiff who visited the court of Akbar.³ In the reign of Rāula Teja Siṃha, the *Samgha* repaired the temple of Sāntinātha.⁴ The inscription in the temple of Rishabhadeva records some reconstruction in 1610 A.D. when Rāula Teja Siṃha was reigning and Bhaṭṭāraka Vijayadevasūri was the pontiff.⁵ The Jaina community of this place constructed a *chatusbheika* in the temple of Mahāvīra in 1621 A.D. through the favour of Nākoḍā Pārśvanātha in the time of Rāula Jagamala.⁶ In 1624 A.D. a *nirgama-chatusbheika* together with three windows was constructed in the temple of Pārśvanātha by the Jaina community when Rāula Jagamala was ruling.⁷

The Rāthoḍa rulers of Jodhpur State followed the policy of religious toleration, so Jainism prospered under their rule. In 1612 A.D., during the reign of Sūrya Siṃha, Vastupāla with his wife and son celebrated the installation ceremony of the image of Pārśvanātha.⁸ Bhāmā with his wife, sons and grandsons set up the image of Pārśvanātha at Kāpaḍā in 1621 A.D. when Gaja Siṃha was ruling.⁹ This inscription is important in so far as it points out to the fact that Kāpaḍā, the portion of Sirohi state at that time, was under the possession of the Rāthoḍa ruler of Jodhpur. Most probably, it came under their sway when Surtāna Siṃha was reduced to submission by Sūrya Siṃha. It is clear from the inscriptions that new images were set up in the temples of Ādinātha, Mahāvīra and Pārśvanātha by Jayamalla in 1626 A.D. during the reign of Gaja Siṃha at Jālor.¹⁰ The images were also installed at Mertā¹¹ and Pālī¹² in 1629 A.D. during his reign. The inscription on the image of Mertā says that Bāi Pūrṇāmnyā with his sons installed the image of Sumatinātha. From the inscription on the image of Pārśvanātha at Pālī, we learn that, when Gaja Siṃha was reigning and Amara Siṃha was the heir

1. PRAS., WC., 1911-12, p. 54.

4. PRAS., WC., 1911-12, p. 54.

7. Ibid.

10. PRAS., WC., 1908-09, p. 55.

12. PRAS., WC., 1907-08, p. 45.

2. Ibid.

5. Ibid.

8. NJI., No. 773.

11. NJI., No. 783.

3. Ibid.

6. Ibid.

9. Ibid. No. 981.

apparent, this place was held by Chauhāna named Jagananātha, son of Jasavanta. The image was caused to be made by two brothers namely Dunigara and Bhakara, residents of Pāli itself and belonging to the Śrīmāla caste. It seems that the Chauhāna ruler Jagananātha of Pāli acknowledged suzerainty of the Rāṭhōḍa rulers of Jodhpur and patronized Jainism or at least allowed it to flourish in his state.

In 1737 A.D., in the reign of Mahārājā Abhai Sīmha, when Bakhata Sīmha and Bairi Sāla were ruling over Māroṭha, a great ceremony of the inauguration of the temple of Sāha and the images was held.¹ This function was performed by Rāma Sīmha who was the *divāna*. This inscription is of great historical significance as it indicates that Māroṭha then was not an independent unit but came under the possession of the Rāṭhōḍas of Jodhpur. In the reign of Rāma Sīmha, son of Abhai Sīmha, Giradhara Dāsa constructed the temple at Bilādā in 1746 A.D.² In 1767 A.D., a *rathayātrā* function was held with great rejoicings during the reign of his feudatory ruler named Hukama Sīmha, a Meratiyā Rājapūta when Bhaṭṭāraka Vijayakīrti visited Māroṭha.

Bikāji with his followers left Jodhpur and founded Bikaner in about 1488 A.D. He and his successors showed respect towards Jainism and its ascetics. Mahārājā Rāya Sīmha, who was contemporary to Akbar, became a disciple of Jinachandra Sūri. At the request of his minister Karamā Chandra, he brought 1050 Jaina images of Sirohi from Akbar in 1582 A.D. which

1. Inscription on a pillar in the temple of Māroṭha which is at a distance of six miles from Kuchāmāna Road station.

संवत् १७९४ माहसुदी १३ अदीतवारे महारोट नगरे महाराजाधिराज महाराजा अमरसिंहजी तत् प्रसादित राठोड श्री बल्लसिंह वैरीसाल राज्ये श्री मूलसंघे बंधाम्नाये बलात्कारपरणे सरस्वतीगच्छे कुंदकुंदचार्यान्वये मंडलाचार्य श्री रत्नाकीर्ति तत्पुत्रे मंडलाचार्य श्री अनन्तकीर्ति आम्नाये खंडेलबालेन गोत्रेन साह गिरधर तत्पुत्र साह रामसिंह तस्य भार्या रायसुरे तत्पुत्र बोलवीराम साहिब राम, गंगाराम साह रामसिंह बिंबं प्रतिष्ठा करापिता ।

2. NJI, No. 937.

3. संवत् १८२४ का मीति आसाढ सुदी १० दिने श्रीमद् गङ्गारक श्री विजयकीर्ति महाराज महारोट नगरे मध्ये चतुर्मास किया । महाराज श्री विजयसिंहजी तत्प्रसादात् मेडव्याराजी श्री हरिसिंहजी, राजा श्री यशवंत-सिंहजी, राजा श्री सालीमसिंहजी, राजा श्री दीपसिंहजी, समरसिंहजी, जीवणसिंहजी, हुकमसिंहजी राज्य प्रवर्तमाने — श्री रघुनाथ उच्छव अलीमति पंचायत किया ।

were looted by Turāsanakhān and thus saved them from destruction.¹ This is evidently an exaggerated account. Turāsankhān had probably nothing to do with Akbar. He might have been a local fanatic chief who indulged in iconoclasm. Karama Chandra celebrated the *Yugaprabhānapadosava* of Jinachandra Sūri at Lahore in which Mahārājā Rāya Simha with Kumvara Dalapata Simha participated and presented many religious manuscripts to Sūriji.² Mahārājā Rāya Simha had good relations with Jinasimha Sūri who was the *Paṣṭadhara* of Jinachandra Sūri. In his reign, Hammīra with the members of his family established the image of Neminātha in 1605 A. D.

Karna Simha became the ruler in 1631 A. D. Jainism continued to grow during his reign. He granted land for the construction of the Jaina Upāsara. The relations of Mahārājā Anūpa Simha with Jinachandra Sūri and the Jaina poet Dharmavardhana were intimate and cordial. The poet Dharmavardhana Sūri composed a panegyric in Rājasthānī language on the coronation ceremony of king Anūpa Simha who was a renowned patron of art and literature. Between Jinachandra and the several rulers of Bikaner such as Mahārājā Anūpa Simha, Jorāvāra Simha, Sajana Simha and Gaja Simha, there was a considerable correspondence. Mahārājā Sūrata Simha became the ruler in about 1765 A. D. He was devoted to Jaina saints. He used to regard Jñānasāgara as the Avatāra of Nārāyaṇa. He granted land for the construction of a number of Jaina Upāsaras. He had very great respect for Dādāsāhiba and gave the land of 150 *biḡhās* to meet the expenses of the worship of Dādāji.³ He was succeeded by Mahārājā Ratana Simha in 1828 A. D. He continued to show respect towards Jaina teachers and Jainism.

JAINISM IN JAIPUR STATE: The Jaina religion also prospered under the Kachchhāvā rulers of Jaipur who extended patronage to it. About fifty Jainas acted as *dīvānas* in the State, and under their patronage various copies of the Jaina scriptures were prepared; a large number of temples were constructed; and the consecration of the images was celebrated. At the same time, Jainism flourished in the different parts of the Jaipur State in the *Jāgiradrārīs* of several powerful *thākuras*.

1. *Bikanera Jaina Lekha Saṅgraha*, p. 27. (Introduction).

2. *Ibid.*, p. 7.

3. *Bikanera Jaina Lekha Saṅgraha*, pp. 8-11 (Introduction).

Jaipur State remained the stronghold of the Jaina religion in the medieval period. In 1538 A.D., during the reign of Karama Chanda, a copy of *Bhavisyadattacharitra* was written.¹ Copies of the *Pāṇḍavapurāṇa*² and *Harivamśapurāṇa*³ were written in the temple of Neminātha in 1559 A.D. during Bhāramala's rule. After Bhāramala, Bhagavāna Dāsa became the ruler. In his time, the copy of the *Vardhamānacharitra* was written at Mālapurā.⁴

Jainism continued to develop in the reign of Māna Simha. In his reign, the copy of the *Harivamśapurāṇa* was written in the temple of Ādinātha at Mālapurā in 1588 A.D.⁵ In his time, Thāna Simha of Khaṇḍelavāla caste led the Saṅgha to Pāvāpurī in Bihar where he performed the installation ceremony of the *Śboḍaśakāraṇa Yantra* in 1591 A.D.⁶ The inscription of 1605 A.D. on the large pillar states that during the reign of emperor Akbar and his feudatory Māna Simha, the pillar was erected by Bhaṭṭāraka Chandra-kīrti residing at Champāvati⁷ known as Chātsu. The two copies of the *Harivamśapurāṇa* were written in 1604 A.D. and 1605 A.D. respectively at Rājamahala⁸ and Saṅgrāmapura⁹ (modern Sāngāner) in his reign. The inscription of 1607 A.D. points out that the consecration ceremony of the images on a large scale was celebrated at Maujamābad by Jetā with his sons and grandsons when Māna Simha was ruling.¹⁰

Jainism also continued to develop even in the reign of Mirzā Rājā Jaya Simha. There is an inscription of 1654 A.D. engraved on a slab in the Digambara Jaina temple of Godā at Sāngānera of the time of the emperor

1. P. S., p. 148.

2. Ibid., p. 126.

3. Ibid., p. 77.

4. Ibid., p. 170.

5. Ibid., p. 73.

6. संवत् १६४८ वैशाख मास पावापुरी नये श्री राजा मानसिंह श्री मूलसंघे भट्टारक श्री प्रभाचन्द्र तथा मंडलाचार्य श्री धर्मचन्द्र तत् मंडलाचार्य श्री ललितकीर्ति भट्टारक श्री चन्द्रकीर्ति गुरुपदेशात् खंडेलवाल साबडा गोत्रे सा बनराज नु भार्या सुहागदेवी नु पुत्र सा पदारथ तत सा हेमराज तत् भार्या हरसमये पदारथ भार्या पाटनदे तत्पुत्र साह छाजूराम तत् भार्या मीना पुत्र सा सहसमल तत् मानसिंह तत् मानसिंह नित्य प्रणमति ।

7. ARMA., 1927-28, No. 11.

8. P. S., p. 72.

9. Ibid., p. 72.

10. संवत् १६६४ वर्षे ज्येष्ठ वदि १ सोमवारे कुसमबंधे महाराजाधिराज मानसिंह राज्ये म. श्री प्रभाचन्द्र तत्पुत्र भट्टारक श्री चन्द्रकीर्ति तत् पुत्र म. श्री देवेन्द्रकीर्तिस्तथाप्याये खंडेलवालान्वये मोबागोत्रे सं नानु जेतन चैत्यालय गुरुतर प्रतिष्ठा करापिता पाटोदी गोत्रे सा भागा तद्भार्या सरूपदे तयो पुत्र प्रथम सा रायमल, द्वि रेखा, तृतीय सा जेता तत्पुत्र बनवीर, रूपसा, तत्पुत्र नरहरि, जयवंत, मनोहर, संगराना मोजमाबाद मध्ये जेसा नित्य प्रणमति ।

Shāhjahān and Rājā Jaya Sīmha.¹ The inscription in the Jaina temple at Amber says that the Chief Minister, Mohana Dāsa, of Jaya Sīmha of Khaṇḍel-vāla caste built the temple of Vimalanātha at Ambāvati (Amber) and adorned it with golden *kalasā*. It further mentions that in 1659 A.D., when Mahārājādhirāja Mahārājā Jaya Sīmha was ruling at Ambāvati as a great feudatory of emperor Shāhjahān, some additions were made to the temple by the Chief Minister of Mahārājā Jaya Sīmha.²

Sawāi Jaya Sīmha, the celebrated scholarly ruler of Jaipur, was served by three Jaina *divānas* namely Rāma Chandra Chhābarā, Rāvā Kṛipā Rāma and Vijaya Rāma Chhābarā. These statesmen tried their best for the propagation of the Jaina religion. Rāma Chandra constructed the Jaina temple at Shāhabāda midway between Jaipur and Rāmagaḍha. He and his son Kīsana Sīmha participated in the function of the *Paṭṭa* ceremony of the *Bhaṭṭāraka* Devendrakīrti. It is described in the *Jakarī* of Bhaṭṭāraka Devendrakīrti, composed by Nemichanda.³ Rāvā Kṛipā Rāma also took a keen interest in religious affairs. He built a Jaina temple at Chātsu. The big Jaina temple in the Chākasū kī Chauka at Jaipur was constructed by him. He also constructed a Chaityālaya for worship in his house. Besides, he participated in the function of the *paṭṭa* ceremony of the Bhaṭṭāraka Mahendrakīrti and sprinkled water over his head. This is written in the *Jakarī* of Mahendrakīrti composed by Pt. Akhai Rāma.⁴ Vijaya Rāma got the *Samyaktvakamudī* written and presented to Pt. Govardhana in 1740 A.D.⁵ The copy of the *Karmakāṇḍasatīka* was also written in his reign.⁶

Even during the troubled reign of Sawāi Mādhō Sīmha, the Jaina religion continued to thrive. He was also served loyally like his father by several Jaina statesmen. Bālā Chandra Chhābarā became the Chief Minister of Sawāi Mādhō Sīmha in 1761 A.D. Before him, an intolerant Brāhmaṇa,

1. ARMA., 1925-26, No. 11.

2. Ibid., 1933-34, No. 13.

3. संचही अजितदास जी आइया, दीवान रामचन्द्र किशनचंदजी ।
(*Guṇakā* No. 189 in the temple of Pāṭodī at Jaipur):

4. जयकार सबद उचार करता कलशमस्तक डालिया, श्री रावकृपाराम जी निज मुजस जगविस्तारिया ।
(*Guṇakā*, No. 189 in the temple of Pāṭodī at Jaipur).

5. Copy of this manuscript in *Amerabhaṇḍāra*.

6. PS., p. 7.

named Syāma Rāma had destroyed many Jain temples. Bāla Chandra gave a new life to Jainism. He renovated the old Jain temples and constructed several new ones. In 1764 A.D., *Indradhvaja Pūjā Mahotsava* was celebrated at Jaipur by the efforts of Bāla Chandra who had a great influence in the State. The State provided all help and facilities for this function.¹ *Dīvāna Ratana Chanda Sāha* built a Jain temple and participated in *Indradhvaja Pūjā Mahotsava*. Nanda Lāla constructed the Jain temples at Jaipur and Sawāimādhopura. He also celebrated the installation ceremony of the images on a large scale as advised by Bhaṭṭāraka Surendrakīrti in the reign of Pṛithvī Simha in 1769 A.D. at Sawāimādhopura.² *Dīvāna Kesarī Simha Kāsalivāla* built the beautiful Jain temple of Siramoriyā at Jaipur. Kanhaiyā Rāma built the Jain temple known as '*Vaidyanka Chaityalaya*' at Jaipur in the time of Mādhō Simha.

Rāja Chandra Chhābarā, son of Bāla Chandra, served Jagata Simha as his Chief Minister. He was a man of religious inclinations. He led the Saṃgha to many holy places. He was, therefore, given the title of *Samghapati*. He performed the *Yantra Pratishthā* at Junagada as advised by Bhaṭṭāraka Surendrakīrti in 1801 A.D.³ On the instruction of the same Bhaṭṭāraka, in 1804 A.D., he performed the consecration ceremony of the images on a large scale at Jaipur.⁴ Bakhata Rāma also remained the *Dīvāna* of Jagata Simha. He took much interest in matters of religion. He built the Jain temple in Choḍārāstā at Jaipur which is known as the temple of *Yati Yaśodā Nandajī*. He constructed the Jain temple at Durgāpurā known as the temple of

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1. *Vīravāṇī* pp. 29-30. An invitation letter was sent to different places for *Indradhvaja Pūjā Mahotsava*.

पार्क पूजाजी के जय जो बस्तु चाहिये सो ही दरबार सू ले जावो ।

2. संवत् १८२६ वैशाख सुदी ६ शुक्लासरे पुष्य नक्षत्रे सवाई माधोपुरे महाराजाधिराज श्री पृथ्वीसिंहजी राज्ये मूलसंघे नंदास्मायै बलात्कार गणे सरस्वती गच्छे कुंबकुंबचार्यान्वये भट्टारक ओ सुरेन्द्रकीर्ति गुरुपदेशात् संनंदलालेन प्रतिष्ठा करापिता ।

3. संवत् १८५८ वर्षे वैशाख मासे कृष्ण पक्षे दशमी बुद्धवासरे श्री मूलसंघे भट्टारक श्री सुरेन्द्रकीर्ति उपदेशात् जूनागढ नगरे रैवतकाक्षले खंडेलवालान्वय छाबडा गोत्रे संघही रायचन्द्रेण संनप्रतिष्ठा करापिता ।

4. संवत् १८६१ वैशाख सुदी ५ सोमवार सवाई जयपुर नगरे भट्टारक श्री सुरेन्द्रकीर्ति गुरु उपदेशात् छाबडा गोत्रे संघही रायचन्द्रेण प्रतिष्ठा कारयिता । पंडित रामचन्द्रेण नित्यं प्रणमति ।

Roḍapurā. This name was given after the name of his friend. A Jain temple was constructed by him at Anātapurā near Chātsū which was given to him as a *Jāgīra* for his salary.

Jainism flourished in different parts of the Jaipur State, which were ruled by small feudatory rulers. In 1694 A.D., during the reign of Vijaya Sīmha, Jesā of Jobanera with his sons set up the images.¹ He seems to be the feudatory chief of Jobanera. The inscription of 1633 A.D. points out that during the reign of Shāhjahān, when Arjuna Gauḍa was ruling over Mālapurā, Saṅghī Nāḍā, Bhikhā, Sambhu and Lāla Chanda performed the installation ceremony of the big Daśalakṣhaṇa Yantra.² This inscription is historically important as it points out that Mālapurā, once under the rule of the Kachchhāvā rulers of Jaipur, came under the control of Arjuna Gauḍa, the ruler of Māroṭha.

Jainism was also prevalent at Revāsā. An inscription of 1604 A.D. records that during the reign of emperor Pātisha Akbar and his subordinate Chief Mahārājādhirāja Rāyasāla of Kachchhāvāha family, the temple of Ādinātha was constructed by Sāha Jitamala and his brother Nathamala, the two sons of Devīdāsa, the Chief Minister of Rāyasāla. Devīdāsa belonged to a Khaṇḍelavāla family. The inscription further states that the temple was built under the advice of Yaśakīrti belonging to Mūlasaṅgha.³

Bairat in the time of Akbar was ruled by his official Indrarāja. The inscription of 1587 A.D. engraved on the wall of the temple of Pārasvaṇatha states that Indrarāja, a Srimāla *banijyā*, erected this temple which was named both *Mahodaya Prasāda* and *Indra Vihāra* and dedicated it to Vimalanātha.⁴

1. संवत् १७५१ का वर्षे ज्येष्ठ बदी ६ शुक्रवासरें श्री मूलसंघे मं. श्री यशकीर्तिदेवा, मं श्री रत्नकीर्तिजी तदाम्नाये खडेलवालान्वये जोबपुर बास्तव्य राज्य श्री विजयसिंह राज्य ठोल्या गोत्रे साह दामोदर तत् पुत्र सा. जैसा ता पुत्र द्वौ प्रथम पुत्र बि. क्यामदास, द्वतीय पु. खेतसी संघही जैसातेन इधं बिबं प्रतिष्ठा करापिता ।

2. संवत् १७१० वर्षे माह सुदी ५ बृहस्पतिवारे पातिशाह श्री शाहिजहां प्रतापे मालपुर नगरे महाराज श्री अर्जुन गौड़ राज्ये श्री मूलसंघे बलाकार गणें सरस्वतीगच्छे नंदाग्राम्ये कुंवकुंदाचार्यान्वये भट्टारक श्री चन्द्रकीर्ति तत्पट्टे भट्टारक देवेन्द्रकीर्ति तत्पट्टे भट्टारक श्री नरेन्द्र कीर्ति तदाम्नाये खडेलवालान्वये पाटनी गोत्र साह खान्नु भार्या सुहागदे ——— तेहां मध्यें संघी श्री नादा, भीखा साह श्री संभू लालचन्द्र एतें प्रतिष्ठित्विंत श्री बृहत् दशलक्षण यंत्रं नित्यं प्राणमत्ये व वर्षमान जिनसासन ।

3. ARMA., 1934—35, No. 11.

4. PRAS. WC; 1909-10, pp. 44-45.

The Jaina religion was also in existence in the kingdom of Todaraisingh which was ruled by the Solankī rulers. The old name of Todaraisingh was Takshakagaḍha. In 1536 A.D., Saṃghavī Kālu celebrated the consecration ceremony of the images at Ādvā near Ūṇiyārā, during the reign of the Solankī ruler Sūryasena.¹ The two copies of the *Yasodharacharitra* were written separately in 1553 A.D.² and 1555 A.D.³ when Rāva Rāmāchandra was ruling over Todaraisingh. In 1607 A.D., Nānu got the copy of the *Ādināthapurāṇa* written in the temple of Ādinātha of this place when Mahārājā Jagannātha was ruling.⁴ Vādirāja, the minister of the king Rāja Sīṃha of this town, wrote the *Vāghbatalankārāvachūri Kavichandrikā* in 1672 A.D.⁵

Chātsu was a centre of Jainism in early times. Copies of manuscripts such as the *Samyaktvakamudī*.⁶ in 1525 A.D., *Rājavārtika*⁷ in 1525 A.D., *Chandraprabhacharitra*⁸ in 1526 A.D., *Shatpāhu a*⁹ in 1537 A.D., and *Upāsakādhyāyana*¹⁰ in 1556 A.D. were written here. The *prastāsi* of these manuscripts are important from historical point of view. It is known from the *prastāsi* of the *Chandraprabhacharitra* that Chatsu was under the possession of Rāṇā Saṅgrāma Sīṃha and his feudatory Rāva Rāma Chandra of Todaraisingh was ruling there. After that, it came under the control of the Rāṭhoḍa ruler Vīramade, the ruler of Mertā, as is known to us from the *prastāsi* of the *Shatpāhuda*. Finally, king Bhāramala of Amber began to rule there as seen from the manuscript of *Upāsakādhyāyana* written in his reign.

An inscription¹¹ of 1726 A.D. states that during the reign of Chūhaḍa Sīṃha, Hṛidaya Rāma performed the installation ceremony of the images at Bānsakhoha, a place near Jaipur. Chuhada Sīṃha seems to be a petty ruler of this place.

JAINISM IN ALWAR STATE: Some inscriptions of the 11th or 12th century A.D. on the pedestal of the Jaina images and some Jaina monuments

1. *Vīravāṇī* IV, pp. 109-110.

3. *Ibid.*, p. 163.

5. JGPS., No. 141.

7. *Ibid.*, p. 54.

9. *Ibid.*, p. 175.

2. *PS.*, p. 168.

4. *Ibid.*, 89.

6. *PS.*, p. 63.

8. *Ibid.*, p. 99.

10. *Ibid.*, p. 94.

11. सवत १७८६ बैशाख वदि ८ बुद्धवारे भावन नमस्त्रे बासखो नगरे कुंभाणी गोपिय राजसी चूहड-
सिहजी राज्य प्रवर्तमाने श्री मूलसंघे भट्टारक श्री देवेन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये लोहाइया गोत्र संधी जी
श्री हृदयरामेशा विभं प्रसिद्धा कारापिता ।

have been discovered at the places such as Ajabgaḍha,¹ Naugāmā² and Rājagaḍha.³ They indicate that Jainism existed in this region in early medieval period when it was ruled over by the Gūrjara Pratihāras. Even afterwards, during the reign of Khānzādās, Jainism remained associated with this region in the 15th or 16th century A.D. These Khānzādās were originally Hindus who were converted to Islam during the reign of Firoz Tughluq in the 14th century A.D. By nature, they were tolerant and showed great regard towards Jainism.

Alwar became the place of pilgrimage in the medieval times and it was visited by several pilgrims. In the *Tīrthamālās*⁴ written in the medieval period, it has been described as a holy place of Rāvaṇa Pārśvanātha. It means that Rāvaṇa worshipped the image of Pārśvanātha at this place. It, therefore, began to be called Rāvaṇa Pārśvanātha Tīrtha. It is all legendary but it indicates the importance of Alwar as a centre of religion. It appears that the town Pārānagar near Alwar derived its name from the Jaina Tīrthanikara Pārśvanātha. As extensive Jaina ruins abound in Pārānagara, it may be possible that this place was associated with the Jaina Tīrthanikara Pārśvanātha in early times.

As Alwar remained the holy place of Jainas in medieval times, Jaina scholars and saints resided at this place and carried on their literary activities.⁵ Some works such as *Maṃmaśkēdaśīstavana* in 1567 A.D. by Sādhukīrti, *Vidaḡḍhamukhamaṇḍanavṛitti* in 1642 A.D. by Śivachandra, *Devakumārachanpātī* by Lālachandra in 1625 A.D. and *Mahīpāla-chaṇpātī* in 1821 A.D. by Vinayachandra have been composed in Alwar. Some copies of the manuscripts such as the *Hamsadūta*, *Laghu-Saṃghatrayī* in 1543 A.D. and *Laghu-ksbetrasamāsavṛitti* in 1546 A.D. have been prepared in Alwar. Even at Tijārā⁶ and Bahādurapura,⁷ several copies of the manuscripts were written during the reign of the Khānzādās in the 15th and 16th centuries.

Temples were constructed and images were placed in them during the reign of the Khānzādās in the 15th and 16th centuries. A Jaina inscription of 1516 A.D. records the construction of an Ādināthachaitya at Bahudravypura by Śrīmāla Saṃgha and the installation of an image therein was

1. ARMA, 1918—19, Nos. 4, 9 and 10.

2. Ibid., 1919—20, Nos. 3 and 4.

3. Archaeological Survey Reports, XX, p. 124.

4. *Jaina Satya Prakāśa*, X, p. 99.

5. *Arāvalī*, I, No. 12.

6. *Śrī Prāśasti Saṃgraha*, pp. 96, 108, 115, and 125.

7. Ibid., pp. 35 and 54.

made by Āchārya Puṇyaratna Sūri.¹ In 1531 A.D. a Śrāvaka of Upakeśa caste belonging to Alwar installed the image of Sumatinātha through Siddha Sūri.² Bhattāraka Bhūshana of the Kāshthā Saṁgha performed the installation ceremony of an image at this place in 1619 A.D.³ An inscription of 1628 A.D. engraved on a slab of stone built into the wall of a Jain temple, now used as a house by a Thākura at Alwar, records the construction of a temple of Rāvaṇa Pārśvanātha and consecration of his image by Hīrānanda of Osavāla caste originally of Delhi and then residing at Agra.⁴

DESTRUCTION CAUSED BY THE MUSLIMS: Jainism under Rājput rulers remained some how safe and secure from Muslim invasions but still it could not escape their ravaging effects entirely. They raged many of the Jain temples to the ground, massacred the followers of Jainism and destroyed libraries. Most of the beautiful Mohammedan mosques were built out of the ruins of the Jain temples which provide elegant pillars and the richly carved horizontal domes.

From the inscriptions of the temple at Pālī, it seems that the temple now known as Pārśvanātha was originally dedicated to Mahāvīra.⁵ This change must have been brought about by an invasion of the Mohammedans who came to Pālī and destroyed the image. From the *Tarikh-i-Firishhta* also, it appears that Qutbuddin Aibak, slave of Muhammad Ghori, was the only Muslim emperor who captured Pālī. In 1196 A.D., we are told that Qutbuddin, on his way to Aṇahilavāḍa, took the forts of Pālī and Nāḍol. When Pālī suffered at the hands of Mohammedans, the Jain temple must have undoubtedly suffered from their iconoclastic fury. When the time came for renovating it, the name of the Tīrthaṅkara, to whom it was dedicated, was probably forgotten.

Aḍhāi-dina kā Jhomparā is said to be a Jain temple in the past. It was destroyed by the ignorant bigotry and fanaticism of the Afghans of Ghor who attacked Ajmer under Muhammad Ghori in 1192 A.D. They converted it into a mosque; the alteration consisted principally in the addition of the magnificent screen wall, consisting of seven arches fronting the western side, and the insertion in the back wall of the inevitable mehrab or arch

1. Archaeological Survey Reports, XX, p. 119.

2. NJI., No. 1464.

4. ARMA., 1919-20, No. 15

3. *Bhallaṅkarasampradāya*, No. 686.

5. PRAS., WC., 1907-08, pp. 43-44.

inseparable from a mosque and the erection of a pulpit or mimbar near it. The imamgha or mehrab in white marble was built in 1199 A.D. and the screen wall was added during the time of Sultān Shamsuddin Iltutmish in about 1213 A.D. Thus, the work of conversion lasted from 1199 to 1213 A.D.

From the two Sanskrit and two Persian inscriptions, it is clear that Jāmā Masjid at Sanchor was built with the materials obtained by demolishing the old Jaina temple of Mahāvīra in the reign of Nasiru-ud-din, son and successor of Alauddin Khilji.¹ From the *Tīrtha-kalpa* of Jinaprabha, it is clear that at Sanchor, there was a celebrated Jaina temple of Mahāvīra. From its account, it appears that the temple was thrice in danger of being destroyed by the Mohammedans and that it was at last attacked in 1310 A.D. by Allauddin who carried away the image to Delhi and broke it to pieces. *Tārikh-i-Firishta* also describes this event.

From the inscriptions on the pillars of the mosque at Jalor in Marwar, it is clear that it was built from the materials of at least four different temples of which, one was a Hindu temple. The remaining three were Jaina temples and were dedicated to the Tīrthanākaras Ādinātha, Mahāvīra and Pārśvanātha.²

From the inscriptions in the temple of Neminātha at Jiravalā in Sirohi state, it is clear that it was originally dedicated to Pārśvanātha. There is found a story among the inhabitants of this place about the change of denomination. They narrate that during the regime of the Muslim King (whom they called Bokaḍa Pādashah) the temple was attacked, desecrated and plundered by a band of Mohammedan troops. During this raid, the image of Pārśvanātha was pulled down and smashed to pieces by the bigotted iconoclasts.³

The invasion of Kāmran, the brother of Humāyun, on Bikaner in 1534 A.D. is only known from the inscription on the image in the temple of Chintāmaṇi at Bikaner. At this time, he also destroyed the Jaina temples.⁴ The *Stavana* of Kanakasoma gives an account of the destruction caused by Turāsana Khan to the images of Sirohi.

1 PRAS., WC., 1907-08, p. 34-35.

2 *Vividha Tīrtha-kalpa*, pp. 28, 30.

3 PRAS., WC., 1908-09, p. 54, 57.

4 PRAS., WC., 1916-17, p. 67.

5 *Bikanera Jaina Lekha Samgraha*, No 2

The town Sāhabāda in Kotah state was so named by Aurangzeb when, during his march from Delhi to South, he stayed for a day at this place. He destroyed the Hindu and Jaina temples and out of this material, erected a small mosque copying the pattern of Jāmā Masjid of Agra. The Musjid still stands and the material used when properly scrutinised reveals the iconoclastic zeal of this great monarch.

From the above discussion of the subject, it stands clearly revealed that Jainism was in existence in very early times and it flourished from the 8th century to the present day exceedingly in Rajasthan. It enjoyed the patronage of the rulers, generosity of the administrators, munificence of the merchants, and the respect of the masses. But still, there are the incidents which point out that it could not remain immune from the Muslim attacks.

CHAPTER III

DIVISIONS AND SUB-DIVISIONS OF JAINISM

The Jaina religion like other religions of India has suffered from the tendency of schisms and secessions from the very beginning. The different sects gradually sprang from time to time on account of the different interpretations put on the canonical texts. The Jaina church consisted of the various local *Samghas*, and there was no central organization to co-ordinate them. The circumstances of the particular time also compelled them to give up old ideas and to adopt new ones. Some persons ambitious and capable of aspiring to leadership started new sects only for their personal name and fame. Such a tendency no doubt did more harm than good to the cause of Jainism.

IN THE TIME OF MAHĀVIRA: Even in the time of Lord Mahāvira, Jainism was not free from schisms. There were the followers of Pārśva who believed in the four vows (*chāturyāma-dharma*), to which Mahāvira is said to have added the vow of chastity. An attempt was also made for compromise and the followers of Pārśva joined the church of Mahāvira.

The sect of Ājīvikas existed even as early as the time of Mahāvira. Their leader was Gośāla Makkhaliputra. The word Ājīvika indicates a pro-

fession for livelihood and not a religious sect. The name was given to it by its opponents but afterwards, the offensive meaning of the name gradually disappeared. In earlier years of their ascetic life, Mahāvīra and Gośāla had been mutually associated but later on it was the conduct of Gośāla that was responsible for their separation.

SVETĀMBARAS AND DIGAMBARAS: The Svetāmbaras and the Digambaras both are found in large numbers in Rajasthan. Their separation took place in 79¹ or 82² A.D. The Svetāmbaras give the following explanation of the origin of the Digambara sect.³ A saint named Śivabhūti was given a costly blanket by the king of Rathavīrapura. He became very fond of it. His preceptor noting his fondness for the blanket ordered him to part with it, but he refused to do so; and in an angry mood, he ran away leaving it behind. He founded the Digambara sect. This account is however incredible because no householder, according to the Jaina scriptures, likes the giving of a costly blanket to a saint who is expected to live on restricted charity. Further, even assuming that the saint ran away naked leaving his blanket behind, how could he hope to gather followers for a doctrine which was not popular? In order to prove their priority, the Svetāmbaras advanced the following arguments.

1. The Svetāmbaras possessed all the twelve Āṅgas, the sayings of the Tīrthaṅkaras, except Dṛṣṭivāda, while the Digambaras had none. The literature of the Digambaras was composed by them after their coming into being in 82 A. D.

2. In the Āgama literature of the Svetāmbaras, there is no mention of the Digambara sect. It indicates that Āṅgas of the Svetāmbaras are of ancient times and were composed before the coming of the Digambara sect into existence.

3. There is a description of Gośāla Ājīvika in the Buddhist *Piṭakas* and *Bhagavatī-Sūtra* but it is not found in the very old Digambara Jaina literature.

4. The Jaina inscriptions of Mathura clearly indicate that the names of *Ganas* and *Kulas* are similar to those found in the *Śthavirāvalī* of the *Kalpasūtra*.

1. *Darśanāsāra*, p. 7.

3. *Ibid.*, p. 272.

2. *Śramaṇa Bhagavān Mahāvīra* Vol. IV, Nihava-Vāda, p. 269.

The Digambaras also give the explanation of the origin of the Svetāmbara sect which is as follows.¹ A terrible famine visited Magadha in 293 B.C. and 14000 monks under the leadership of Bhadrabāhu with Chandragupta Maurya moved on to the South. Some monks under the leadership of Sthūlabhadra stayed in the North. After the famine, Bhadrabāhu returned to the North and found that the northern monks had deviated from certain fundamental principles of Jainism and started to put on clothes. But the actual and final schism took place after two centuries, when the unity of the order was lost for ever. The following arguments may be advanced in order to prove the priority of the Digambara sect.

1. At the time of Alexander the Great's raid across India, the Digambaras were still numerous enough to attract the notice of the Greeks who called them Gymnosophists or naked philosophers.

2. At Mathura, the two Jain temples of the early Christian era have been discovered.² It seems that these temples belong to the Digambaras, because the images placed in them are nude. The pictures of the saints and the ascetics on the wall of the Hathigumphā inscription are also nude.

3. The Ājīvikas and the Yāpanīyas, the sects of the Jainas, adopted the practice of nudity of the Digambaras. It seems that this was the original practice and, therefore, they have accepted it. The Ājīvikas and the Yāpanīyas later on merged themselves among the Digambaras, the original sect but not among the Svetāmbaras. This also leads to the priority of the Digambara sect.

The five main tenets in which the Digambaras and the Svetāmbaras hold different views are: (a) the Tīrthanakaras must be represented as nude and unadorned and with down cast eyes; (b) women cannot obtain *moksha*; (c) Mahāvīra was never married; (d) once a saint had obtained *Kevala Jñāna*, he needed no food in morsels, but he could sustain life without eating; and (e) the ideal ascetics must be nude.

SAMGHA, GAṆA AND GACHCHHA

The Saṃgha and Gaṇa are well-known political terms. The *Samgha-rājya* means the rule of a community and the *gaṇa-rājya* indicates the rule of

1. It has been described in *Bṛihatkāthā-kośa* by Harishena, *Bhadrabāhucharitra* by Ratnanandi and *Rājavalikathe*.

2. *Jaina Stūpa and other Antiquities*. p. 7. (Int.)

many a republic. In early times, there was perhaps no distinction between political *Samgha* and *Gaṇa*, because Pāṇini equates *Gaṇa* with *Samgha*. But, in course of time, *Gaṇa* became a branch of *Samgha*. The *Samgha* and *Gaṇa* in Jainism and Buddhism might have come into existence as imitations of the political *Samghas* and *Gaṇas* which flourished in ancient India. Both *Mahāvīra* and *Buddha* were born and brought up in the republican atmosphere. They had *Samghas* around them. It is for this reason that they adopted the name as well as the constitution of the political *Samgha* in organizing their religious *Samghas*. It is also possible to suggest that the political *Samghas* and *Gaṇas* might have been founded in imitation of the religious *Samghas* and *Gaṇas* which had existed since the time when the two great religions were organised. The head of the *Gaṇa* was known as *Gaṇadhara*. Both these terms in the political and religious spheres indicate the group of persons with the main characteristic of possessing a mind conscious of certain ideology. The existence of large number of *Samghas* and *Gaṇas* in the Jain community in ancient times points out that it was politically and culturally highly organised. It is due to the efficiency of the Church organization that Jainism has survived through all vicissitudes. The *Gaṇas* in course of time also began to be known as *Gachchhas*.

GAṆA IN THE KALPASŪTRA AND KUSNAṆA INSCRIPTIONS OF MATHURA. The *Kalpasūtra* tells us that there were seven Schools of thought with their respective branches (*Sākhā*) each of which separated in course of time into its own family (*kula*). It is interesting to note that several of these Jain orders are mentioned in *Kushāṇa* records. The seven *Gaṇas* are *Godāsa*, *Uddeha*, *Uduvātika*, *Vesavātika*, *Chāraṇa*, *Mānava* and *Kauṭika*.¹

The first *Gaṇa* had four *Sākhās* and *Kulas*. The second *Gaṇa* *Uddeha* was founded by *Ārya Rohaṇa* and was divided into four *Sākhās* and six *Kulas*. *Nāgabhūta* and *Parihāsaka* *Kulas* of the *Kalpasūtra* may be identified with *Nāgabhutikīya*² and the *Paridhāsika*³ of the *Kushāṇa* records. The third *Gaṇa* *Uduvātika* is subdivided into four *sākhās* and three *Kulas*. None of these can be traced in any of the *Kushāṇa* inscriptions. The fourth *Gaṇa* *Vesavātika*, founded by *Kāmarddhi*, was subdivided into four *sākhās*

1. *Kalpasūtra*, S. B. E., Vol. 22, p. 288f.

2. E. I. Vol. I, No. XIX, p. 391.

3. LÜDERS: Epig. Notes. I. A. XXXII, p. 109.

and Kulas. Among these only, the Mehika-kula¹ is mentioned in a Kushāṇa grant. The fifth Gaṇa Chāraṇa identified by BÜHLER with Vāraṇa Gaṇa of the inscriptions was subdivided into four śākhās and seven Kulas.² The Kushāṇa inscriptions refer to several of them.³ The śākhās may be identified with the Hāritamālākārī, Vajranāgarī and Sāṅkāśikā while the Kulas are to be identified with the Puṣyamitrikā, Āryacheṭikā and Partidharmikā of the *Kalpasūtra*. The sixth Gaṇa Mānava was divided into four śākhās and three Kulas. But only a few of these are mentioned in Kushāṇa records. The seventh Gaṇa Kauṭīya Gaṇa founded by Susthita was subdivided into four Kulas, and seven śākhās. This Gaṇa is well represented in the Kushāṇa inscriptions.⁴ The śākhās must be identified with the Vajrā, Madhyamikā, Uchhānagarī and the Vātsaliya while the Kulas may be identified with the Vāṇīya, Brahmaliptika and the Prishṇavāhanaka of the *Kalpasūtra*. The Madhyamikā branch was named after the ancient place Madhyamikā identified with modern Nagari in Mewar. It was founded by Priyagrantha, the second pupil of Susthita and Supratibuddha.⁵

The number of the Gachchhas is 84 but it seems to be only conventional. Neither the Castes nor the Gachchhas were formed at one time. They came into existence at different times. Some names of the Gachchhas have no significance but were added simply to make their number 84. This increase in the number started from about the 11th century A.D. At present, their number seems to be about one hundred fifty. Most of the Gachchhas were prevalent in Sirohi, Jaisalmer, Marwar and Mewar states. This existence at a particular time points out that there were followers of these Gachchhas at that time. Some of the Gachchhas were named after certain good deeds done by certain persons while others named after influential persons. Some of the ancient Kulas in course of time were also converted into the Gachchhas. The Gachchhas are also territorial in origin.

ACTIONAL GACHCHHAS:

(1) **BRĪHAD GACHCHHA:** Uddyotanasuri bestowed the degree of a Suri on the eight ascetics including Devasuri under the shade of a large

1. E. I., Vol. II, p. 382.

2. BÜHLER: *On the Indian Sect of the Jainas*, p. 55.

3. E. I., I, No. VI, pp. 385, 87, 88, 97, 96, 289.

4. E. I., I, No. VI, pp. 385, 87, 88, 97, 96 and 289.

5. *Kalpasūtra*, S.B.E., Vol. XXII, p. 293.

banian tree at a village Teli situated at mount Abu. According to the opinion of some, the degree of the (highest priest) was conferred only on Sarvadevasūri. As the degree was conferred under the banian tree, the Nirgrantha Gachchha began to be called Vaṭa Gachchha. Vaṭa Gachchha is known also by another name Bṛihad Gachchha.¹ The earliest inscription of 1086 A.D. of this Gachchha in Rajasthan is found at Koṭarā in Sirohi State.² The next early inscription of 1158 A.D. is found at Nādol in Marwar.³ From the inscriptions it seems that it became popular in Sirohi⁴ and Marwar States in the 12th, 13th and 14th centuries. The inscriptions of the 14th and 15th centuries of this Gachchha are also found in Udaipur and Jaisalmer.⁵

(2) KHARATARA GACHCHHA: Kharatara Gachchha is the most famous and influential Gachchha. Jineśvarasūri by defeating the Chaityavāsīs in the royal court of Durlabharāja got the title '*Kharatara*' in 1017 A.D. From him started the Kharatara Gachchha.⁶ It arose outside Rajasthan but gathered a large number of followers here. In course of time, it was divided into many branches. The inscriptions of this Gachchha are found in the different parts of Rajasthan. But it remained dominant in Jaisalmer from the 14th century to the 19th century.⁷ The Āchāryas of this Gachchha installed several images and wrote many works.

(3) TAPĀ GACHCHHA: Jagachandra Sūri was not only a scholar but he was also a great ascetic practising penances. He accepted the penance of doing '*Āyambīl*' for the whole life and passed twelve years in this way. Seeing it, Jaitra Simha, the king of Mewar, gave him the title of Tapā (which means a real ascetic) in 1228 A.D. From this time, Nirgrantha Gachchha got another name of Tapā Gachchha.⁸ The saints of this Gachchha contributed considerably to the growth of Jainism. Later on, it was also divided into many branches. Vṛiddha Pausālika Tapā-Gachchha started from Vijayachandra who was the pupil of Jagachandra Sūri. From Devendra Sūri, there started the Laghu Pausālika Tapā-Gachchha. Vijayachandra Sūri was indolent in the performance of religious rites while Devendra Sūri devoted himself to the performance of the purifying rites and contributed to the

1. *Śramaṇa Bhagavān Mahāvira*, Vol. V, Pt. II. *Sthavirāvalī*, p. 2.

2. PJS, Pt. I, No. 3.

3. MJL, No. 833 and 834.

4. APJLS.

5. NJL, Pt. I, II & III.

6. I. A., Vol. IX, p. 248.

7. NJL. Pt. III.

8. *Śramaṇa Bhagavān Mahāvira*, Vol. V, Pt. II, *Sthavirāvalī*, p. 75.

development of Jainism.¹ The images installed by the Āchāryas of this Gachchha are found in different parts of Rajasthan. But still, it remained strong in Sirohi,² Mewar and Jaisalmer.³

(4) **ĀNCHALA GACHCHHA:** Vijayachanda Upādhyāya was the first person to start a Gachchha called Vidhipakṣha in order to support the pure rites. Once the merchant Koṭī went to Pātan. While performing the rites of *padikkamaṇa*, he used the edge of his cloth in bowing down instead of using the '*mubapaṭṭī*' (a piece of cloth kept on the mouth by the Jaina ascetics). Kumārapāla asked him the reason of this. The Guru told him about *Vidhi-pakṣha* (the new sect) and then Kumārapāla used the edge of his cloth (called ānchala in Gujarātī) in saluting. Thence forward, Vidhi-pakṣha was called Ānchala Gachchha.⁴

This Gachchha started in 1166 A.D. outside Rajasthan but it spread in Jaisalmer, Udaipur, Jirāualā in Sirohi State and Nagara in Marwar in the 15th century A.D. as known to us from the inscriptions. Several Āchāryas of this Gachchha composed important works and celebrated the consecration of many images.⁵

(5) **PŪRṆIMĪYĀ GACHCHHA AND SĀRDHA PŪRṆIMĪYĀ GACHCHHA:** From Pūrṇimā, it seems to be named Pūrṇimīyā Gachchha. Sārdha Pūrṇimīyā system started in 1179 A.D. The great king Kumārapāla once asked Hemachandra to call the leader of the Pūrṇimīyā Gachchha in order to inquire whether its followers acted according to the Jaina holy books or not. The leader of the Gachchha was called and questioned by Kumārapāla. But he could not give satisfactory answers, so the ascetics of the Gachchha were asked to go into exile. After the death of Kumārapāla, Sumatisimha, the Āchārya of the Gachchha, came to Pātan. On being asked by the people about his Gachchha, he said, 'We belong to Sārdha Pūrṇimīyā Gachchha.' The followers of this system do not worship a Jaina shrine with fruits.⁶ It originated outside Rajasthan but it gathered the followers here also. It remained very dominant in the 15th century in Jaisalmer and Sirohi States

1. *Śramaṇa B. M.*

2. APJLS.

3. NJI. Pt. I, II & III and PLS.

4. *Śramaṇa Bhagvān Mahāvīra*, Vol. V. Pt. II. *Sthavirāvalī*, p. 65.

5. NJI. Pt. II, III, PLS. Pt. I, and APJLS.

6. *Śramaṇa Bhagvān Mahāvīra*, Vol. V, Pt. II, *Sthavirāvalī*, p. 65.

as it is known to us from the inscriptions. Its inscriptions are also found at Jodhpur and Nagaur in Marwar, Ajmer and Udaipur.¹

(6) **ĀGAMIKA GACHCHHA:** Śīlaguṇasuri and Devabhadrasūri were the two Āchāryas who belonged to Purnimiyā Gachchha. They joined the Āūchala Gachchha, but they soon left it and started their own sect. They taught that prayers should not be offered to *Kṣhetra Devatā*. Besides this, they propounded some new theories and gave the name of Āgamika Gachchha to their section.² This sect either started in 1157 A.D. or 1193 A.D., but in Rajasthan it spread in the 15th century A.D. It was prevalent in Jaisalmer, Ajmer, Jaipur and Nagaur, Barmer and Osīā in Marwar State and Sirohi State.³

KULA GACHCHHAS:

(1) **CHANDRA GACHCHHA:** Chandra Kula in course of time was converted into Chandra Gachchha. Its name is also mentioned in the inscription of 1182 A.D. at Jālor in Marwar.⁴ It seems to have been in existence from 1125 A.D. to 1435 A.D. in Sirohi State as known to us from the inscriptions.⁵

(2) **NĀGENDRA GACHCHHA:** From Nāgendra Kula, it became famous as Nāgendra Gachchha. The preceptor of the founder of Aṇahilapura-pātan named Śīlaguṇasuri also belongs to this Gachchha. The earliest inscription of 1031 A.D. of this Gachchha in Rajasthan is found at Osīā in Marwar.⁶ It became dominant at Jaisalmer from the 13th century to the 16th century. It was in existence at Pālī, Nagaur, Sirohi and Udaipur at this time.⁷

(3) **NIVṚTTI GACHCHHA:** Probably Nivṛtti Kula in course of time began to be called Nivṛtti Gachchha. In the early inscriptions discovered in Sirohi State, Nivṛtti-kula is mentioned,⁸ but in the inscriptions of 1412 A.D. on the metal image of Sitalanātha at Udaipur, Nivṛtti Gachchha is mentioned.⁹

1. N.J.I. Pt. I, II and III & APJLS.

2. *Śramana Bhagvān Mahāvīra*, Vol. V, Pt. II, *Sthavirāvalī*, Pt. II, p. 66.

3. N.J.I. Pt. I, II and III & APJLS.

4. N.J.I., No. 899.

5. APJLS.

6. N.J.I. No. 702.

7. N.J.I., Pt. I & II.

8. APJLS.

9. PLS. No. 106.

GACHCHHAS NAMED AFTER INFLUENTIAL PERSONS:

(1) **KHARATARA GACHCHHA:** The Kharatara Gachchha in course of time was divided into many branches which were started after the influential persons. Bhāvaharsha Kharatara Śākhā is the 7th Gachchha-bheda, and it was founded by Bhāvaharshopādhyāya.¹ In 1643 A.D., there originated the Raṅgavijaya Kharatara Śākhā from Raṅgavijaya Gani. This is the 9th Gachchha-bheda, and from this Śākhā sprang the Srīsārīya Kharatara Śākhā founded by Srīsārōpādhyāya as the tenth Gachchha-bheda.² It seems to have remained in existence at Jaipur in the 19th century.

(2) **TAPĀ GACHCHHA:** In course of time, the Tapā Gachchha was also divided into many branches. Some of the branches were named after the great Āchāryas. After the demise of Āchārya Mahārāja Vijayasena Suri, there were the five divisions in Tapā Gachchha after the names of Āchāryas. One was formed by the followers of Āchārya Mahārāja Deva Sūri and known as Deva Sūri Gachchha. The second formed by the followers of Āchārya Ānanda Suri was known as Ānanda Sūri Gachchha. The third division known as Sāgara Gachchha was organized in 1629 A.D. by Āchārya Rāja Sāgara Sūri. The fourth division named Vimala Gachchha was named after Vimala Sūri in 1692 A.D. The fifth division known as Saṁvegī Gachchha was created by Pannyāsa Satya Vijayaji Gani.³

Pārśvanātha Gachchha is also a branch of Tapā Gachchha. An intelligent man called Pārśva Chandra took initiation under Srī Sādhuratna Suri of Nāgaaurī Tapā Gachchha in 1515 A.D. About some courses of conduct, he differed from his perceptor and aptly preached his view vigorously. His Gachchha was named after his own name.⁴ He too believed in image worship, and images have been consecrated by himself and other saints of the Gachchha.

The saint Kṛṣṇaparshi founded Kṛṣṇaparshi Gachchha, a branch of Tapā Gachchha. The earliest mention of it is found in the inscription of

1. IA., V, XI, p. 250.

2. IA., V, XI, p. 250.

3. *Śramaṇa Bhagavān Mahāvīra*, Vol. V, pt. II, *Sthavirāvalī*, p. 176.

4. *Śramaṇa Bhagavān Mahāvīra*, Vol. V, Pt. II, *Sthavirāvalī*, p. 176.

1426 A.D. at Jirāvalā in Sirohi State.¹ The next mention of it is found in the inscription of 1468 A.D. of Nagaur in Marwar.² In the 15th century, this Gachchha was in existence at Jaisalmer.³

Kamala Kalāśa is also a branch of the Tapā Gachchha and it became separated as Kamala Kalāśa in the 16th century. It seems to have remained popular in Sirohi State as known from the inscriptions.⁴

(3) GACHCHHA OF THIS TYPE IN SIROHI STATE: From the name of the Āchārya Pishpālāchārya, it was known Pishpālāchārya Gachchha. It was in existence in Sirohi State from 1151 A.D. as it is known from the inscriptions.⁵ Mahendra Sūri Gachchha came into existence after the name of the Āchārya Mahendra Sūri. It is mentioned in the inscription of the 13th century at Ajārl in Sirohi State.⁶ Āmradevāchārya Gachchha was named after Āmradevāchārya. It was in existence at Ajārl and Lotāpā in Sirohi State in the 11th century. From the inscriptions, it seems that it was associated with Nivṛitti Kula.⁷

(4) GACHCHHA OF THIS TYPE IN JODHPUR STATE: From the Achārya Prabhākara, it became famous as Prabhākara Gachchha. It is mentioned in the inscription of 1515 A.D. found at Mertā in Marwar.⁸ The name of Kaḍaumatī Gachchha became famous after the name of Kaḍāvāsāha in 1505 A.D. The name of this Gachchha is mentioned in the inscription of 1626 A.D. of Osia⁹

(5) COMMON GACHCHHA FOUND IN THE STATES: Dharmaghosha Gachchha was named after Dharmaghosha Sūri probably in the 12th or 13th century. It became dominant at places such as Jaisalmer, Udaipur and Nagaur in the 14th, 15th and 16th centuries.¹⁰

From Bhāvadeva Sūri, Bhāvadevāchārya Gachchha was named. Bhāvadāra Gachchha and Baḍāhaḍa Gachchha also seem to be of the above type. The earliest mention of it is found in the inscription of 1157 A.D. discovered at a village Siverā in Sirohi State.¹¹ From the 13th century to 15th century, the existence of this Gachchha in Jaisalmer is known from the inscriptions.¹²

1. APJLS, No. 138 & 141.

2. NJI, Pt. II, No. 1275.

3. Ibid. Pt. III.

4. NJI, Pt. I, No. 970 & 971.

5. APJLS.

6. Ibid., No. 425.

7. APJLS., Nos. 396, 470, 471, 472 and 473.

8. NJI., Pt. No. 764.

9. Ibid., No. 890. 10. NJI, Pt. I, II & III. 11. APJLS., No. 319. 12. NJI., Pt. III.

Malladhārī Gachchha was called after Malladhārī Āchārya. It remained in existence from the 13th century to the 16th century at the places such as Jaisalmer, Udaipur and Sirohi State.¹

Vidyādhara Gachchha was probably named after Vidyādhara Sūri. From the 14th century to the 17th century, it seems to have been in existence in Rajasthan. Its inscriptions are found at Osia and Nagaur in Marwar, Nānā in Sirohi State and Jaisalmer.²

Probably, Vijaya Gachchha was named after Vijayadeva Sūri. There is an inscription of 1642 A.D. found at Bhārāja in Sirohi State.³ Another inscription of 1661 A.D. is found at Bālotarā in Marwar.⁴ In the 19th century, a person belonging to Alwar of this Gachchha performed the installation ceremony of the image.⁵

Rāmaseniya Gachchha was probably named after Rāmasena. The earliest inscription of 1401 A.D. of this Gachchha is found at Nagaur in Marwar.⁶ It seems to have been in existence in Mewar in the 15th century.⁷

Yaśa Sūri Gachchha was established after the name of the Āchārya Yaśa Sūri. The inscription of 1185 A.D. of this Gachchha was found out at Ajmer.⁸

TERRITORIAS GACHCHHAS:

(1) GACHCHHAS ORIGINATED FROM THE PLACES IN SIROHI STATE: Sirohi State remained the stronghold of the Jaina religion in early Hindu period. It was, therefore, natural that the Gachchhas were named after the places thereof. Madāhaḍa Gachchha became famous from the village Maḍāra in Sirohi State. The oldest inscription of 1230 A.D. of this Gachchha has been found at Maḍāra, the place of its origin.⁹ The large number of inscriptions of this Gachchha discovered in Sirohi State indicate that this area remained the stronghold of this Gachchha.¹⁰ In the 14th and 15th centuries, it was also prevalent in Jaisalmer and Udaipur.¹¹

Nānavāla Gachchha and Jñānakīya Gachchha seem to be the one and the same Gachchha. It seems to have originated from the village named

1. NJI., Pt. I, II and III & APJLS., Nos. 82 & 142.

2. NJI., Nos. 798, 1313 & 2278. APJLS., No. 348.

3. APJLS., No. 620.

4. NJI., No. 738.

5. Ibid., No. 1000.

6. NJI., No. 1236.

7. Ibid., Nos. 1080 & 1017

8. NJI., No. 530.

9. APJLS., No. 66.

10. APJLS.

11. NJI., Pt. I, II & III.

Nāṇā in Sirohi State. Numerous inscriptions from the 11th century to the 15th century discovered in Sirohi State indicate that it was the centre of this Gachchha.¹ It was in existence at Jaisalmer from the 13th to 15th century.² In the 15th and 16th centuries, it was found in Mewar.³

According to the *Pattāvalī*, Jirāvalī Gachchha is a branch of Bṛihad Gachchha. It originated from the place named Jirāvalī in Sirohi State. It was even in existence in the 14th century at the very place of its origin.⁴

Brāhmaṇa Gachchha among the Jains originated from the place Varmāna the ancient name of which was Brāhmaṇa Mahāsthāna. The centre of this Gachchha was the region of Sirohi State from the 12th century to the 16th century A.D. as it is clear from a large number of inscriptions discovered in this area.⁵ It was found at Varmāna in the 12th century A.D. The Jain temple of Mahāvīra of this place belonged to this Gachchha, and it was built in 1185 A.D. or even before by the Śrāvakas or lay disciples. The inscription of 1185 A.D. records that Puniga and other Śrāvakas constructed Padmaśilā of the temple, of Mahāvīra of Brāhmaṇa Gachchha.⁶ There is an inscription of 1087 A.D. with the name of this Gachchha found at Pāli in Marwar.⁷ This Gachchha was prevalent in Mewar in the 14th and 15th centuries and in the 15th and 16th centuries, it was in existence at Jaisalmer.⁸

Kāchholī Gachchha seems to be connected with the place named Kāchholī in Sirohi State. It was a branch of the Purnimā-paksha. It was in existence in Sirohi State in the 14th and 15th centuries.⁹

(2) GACHCHHAS ORIGINATED FROM THE PLACES IN MARWAR: Upakeśa Gachchha was named after Osiā in Mawar. The inscription of 1202 A.D. with the name of this Gachchha has been also discovered at this place.¹⁰ There is also the inscription of 1137 A.D. found at the village Ajārī in Sirohi State.¹¹ It remained popular from the 13th to the 16th century in Jaisalmer, Udaipur and Sirohi States as a very large number of the inscriptions have been discovered here.¹²

The name of Korāṇṭaka Gachchha was given after Korāṇṭa in Marwar. The earliest inscription of this Gachchha of 1031 A.D. has been

1. APJLS.

2. NJL, Pt. III.

3. Ibid., Nos. 1111, 1143 & 1031.

4. APJLS., Nos. 74 and 119

5. APJLS.

6. Ibid., No 110.

7. NJL, No 811.

8. NJL, Pt. I, II & III.

9. APJLS.

10. NJL, Pt. I, No 791.

11. APJLS., No. 404

12. NJL, Pt. II & III & APJLS.

found out at Pīṇḍavādī in Sirohi State.¹ From this time to the 16th century it remained in existence in this area.² From the 14th century to the 16th century, it was also prevalent in Jaisalmer.³

Sanḍerā in Marwar is supposed to be the original seat of Sanḍeraka Gachchha, founded by Yaśodeva Sūri who came from Kathiawar because of the fear of the Mlechchhas. He settled with the people at the tank. He saw a fight between the bull and the lion in which the bull emerged victorious. The village and Gachchha were named as Sanḍeraka Gachchha. This Gachchha spread much in the different parts of Rajasthan. It was in existence at Nāḍol in Marwar in the 12th century.⁴ In the 13th century, it was dominant in Jaisalmer. From the 14th century to the 16th century, it was prevalent in Mewar.⁵

From the place named Hatikuṇḍī in Marwar, Hastikuṇḍī Gachchha became famous. It is mentioned in the inscription of 1396 A.D. of Udaipur.⁶

Chaitravāla Gachchha and Chaitra Gachchha seem to be identical. They possibly originated from the place named Chaitravāla-nagara in Marwar. They prevailed in Jaisalmer and Udaipur from the 13th to the 16th century.⁷

Pallivāla Gachchha originated from Pālī of Marwar. It is known both as Pallivāla Gachchha and Palli Gachchha. Palli Gachchha is mentioned in the inscription of 1405 A.D. at Jaisalmer and of 1451 A.D. at Jaipur.⁸ Pallivāla Gachchha is found in two inscriptions of the 13th century found at Ajmer.⁹

Nāgapuriya Gachchha originated from Nagaur in Marwar. The disciple of the famous Vādideva Sūri named Padma Prabha Sūri practised hard austerities at Nagaur in 1117 A.D. and he was therefore given the title Nāgauryā Tapa.

Harshapuriya Gachchha, a branch of Śrī Pārśvanāthakula, originated probably from the place named Harsaur situated between Ajmer and Pushkar. Some of the Āchāryas of this Gachchha were very powerful and had great influence over their contemporary rulers. At the request of Abhayadeva Suri, the Chauhāna ruler Pṛithivīrāja I of Śākambhari, who lived in 1105 A.D.,

1. APJLS., No. 366.

2. Ibid.

3. NJI., Pt. III.

4. PLS., Nos. 5 & 23.

5. NJI., Pt. II & III.

6. PLS., No. 43.

7. NJI., Pt. II & III.

8. NJI., Nos. 2478 & 577.

9. Ibid., Nos. 533 & 539.

put the golden cupolas on the Jaina temples of Ranthambhor.¹ His pupil was Maladhārī Hemachandra who had influence over Jayasinha Siddharāja of Gujarat. The name of this Gachchha is mentioned in the inscription of 1498 A.D. found at Nagaur.²

Maṇḍovara Gachchha is a branch of the Kharatara Gachchha. In 1745 A.D., this branch became separated from Jinamahendra Sūri at Maṇḍovara and therefore was named Maṇḍovara Sākhā.³

(3) GACHCHHAS ORIGINATED FROM THE PLACES IN MEWAR: Bhartṛipuriya Gachchha originated from the village Bhartṛipura now known as Bhaṭṭevara in Mewar. It was founded by Bhartṛibhaṭa, the father of the famous king Allāṭa, in the 10th century A.D. This Gachchha is mentioned in an inscription of the 13th century.⁴ Ratnapuriya Gachchha was originally a branch of Maḍāhaḍa Gachchha, but afterwards, it became a separate Gachchha after Ratanapura in Mewar. It is mentioned in the inscription of 1453 A.D. on the metal image found in the Jaina temple of Udaipur.⁵ ^{sec}

(4) GACHCHHAS ORIGINATED FROM THE OTHER KNOWN PLACES: Kāmyaka Gachchha originated from Kāmā in Bharatpur State. It is said that there was a Kāmyaka forest in this area. It is mentioned in the Bayānā stone inscription of 1043 A.D. The names of the Jaina teachers Vishṇu Sūri and Maheśvara Sūri are mentioned.⁶ Rudrapalliya Gachchha is a branch of the Kharatara Gachchha. In 1147 A.D. at Rudrapalli, it was founded by Jināśekharaṅchārya.⁷ It is said to have originated from the place named Rudrapalli near Delhi. In the 15th century it spread at Nagaur and Bālotarā in Marwar and Jaisalmer.⁸

(5) GACHCHHAS ORIGINATED FROM UNKNOWN PLACES: There are some regional Gachchhas but the places of their origin have not been definitely identified. Pippālaka Gachchha is also one of the branches of the Kharatara sect. This branch became separated in 1417 A.D. from Jinavardhana Sūri.⁹ It was connected with the place Pippālaka and therefore it was named Pippālaka.

1. Catalogue of the MSS in the Patan Bhaṇḍāras, p. 312.

2. NJI., No. 1205.

3. ARMA. Yr. 1923 NO. IX.

4. IA., XIV, p. 8.

5. NJI., Nos. 734, 1267, 1315 & pt. III.

6. IA., XI, p. 249.

7. PLS., Nos. 49, 124 & 256.

8. IA., XI, p. 248.

9. IA., XI, 249.

It seems that both Humbāḍa Caste as well as Gachchha originated from the place named Humbāḍa which has not been identified yet. It is mentioned in the inscription of 1396 A.D. of Udaipur.¹ Jalyodhara Gachchha originated from the village named Jorāudra. This name has been mentioned in an inscription of 1156 A.D. which has been discovered at Ajārti in Sirohi State.² This Gachchha was especially connected with Modhavarṇa from 1169 A.D. to 1366 A.D.

Bhīmapalliya Gachchha is a branch of Pūrpimā Gachchha and originated from the village named Bhīmapalliya. It is, therefore, known as Bhīmapalliya Gachchha. It is mentioned in the inscription of 1541 A.D. found at Jodhpur.³ Kuṭuvapurā Gachchha is one of the branches of Tapā Gachchha. It started from the place named Kuṭuvapurā. It was prevalent at Nāḍlāi in the early 16th century. Indranandi of this Gachchha installed the images in 1512 A.D., 1513 A.D. and 1514 A.D. at this place.⁴

OTHER REMAINING GACHCHHAS:

(1) SUB-BRANCHES OF KHARATARA GACHCHHA: It is mentioned in the *paññavārtis* that Madhukharatara Śākhā was the first Gachchha-bheda which started in about 1107 A.D. from Jinavallabha Sūri. Laghukharatara Śākhā, the third schism, was founded by Jina Sīrṇha Sūri in 1274 A.D. In 1365 A.D., Vegaḍa Śākhā took its rise founded by Dharma-Vallabha Gapi. It remained dominant from the 16th century to the 19th century in Jaisalmer.⁵ It was the fourth Gachchha-bheda. In 1507 A.D., Achāryīya Kharatara Śākhā arose founded by Āchārya Śāntisāgara in Marudeśa. This is the sixth division. In 1629 A.D., there originated the Laghuvāchāryīya Kharatara Śākhā from Āchārya Jinasāgara Sūri occasioned by Harshanandana, pupil of Samaya Sundara. This is the eighth Gachchha-bheda in the Kharatara sect.⁶

(2) GACHCHHAS FOUND IN MARWAR: Marwar remained the chief centre of the Jaina religion, therefore, the followers of the different Gachchhas resided here. Siddhāntī Gachchha is mentioned in the inscription of 1508 A.D. found out at Jodhpur.⁷ Jāpaḍāṇa Gachchha is mentioned in the inscription of 1477 A.D. of Nagaur.⁸ An inscription (19th century) referring to Kavalā

1. NJI., No. 1059.

2. APJLS., No. 408.

3. NJI., No. 604.

4. NJI., Nos. 849, 850 and 851.

5. NJI., Pt. III.

6. IA., XI, pp. 248-249

7. NJI., No. 597.

8. Ibid., No. 1288.

Gachchha is engraved on the pillar of the Jaina temple at Rainapura.¹ The name of Tāvādāra Gachchha is found in the inscription of 1442 A.D. of the Jaina temple of Munisuvrata at Jodhpur.²

(3) **GACHCHHAS FOUND IN JAISALMER STATE:** In Jaisalmer State, Jainism flourished greatly because of its situation in the heart of the desert. Vātapiya Gachchha is mentioned in the two inscriptions of 1105 A.D. and 1281 A.D. discovered at Jaisalmer.³ Saravāla Gachchha seems to be in existence in the 12th and 13th centuries in this area.⁴ In 1364 A.D., Śvara Sūri of Bāhaḍa Gachchha performed the installation ceremony of the image of Sumatinātha.⁵

(4) **GACHCHHAS FOUND IN JAIPUR STATE:** Some Gachchhas are also found to be mentioned in the inscriptions of Jaipur. In 1472 A.D., the image of Padmaprabhu was set up by Bhākhara through Vajreśvara Sūri of Chāpachāla Gachchha.⁶ In 1452 A.D., Śivarāja celebrated the consecration ceremony of the image of Kunthunātha through Padmananda of Rāja Gachchha.⁷ Chhahiterā Gachchha is mentioned in the inscription of 1555 A.D. found on the Pañchatīrthī in the Jaina temple of Jaipur.⁸

(5) **GACHCHHAS FOUND IN MEWAR:** There are some Gachchhas which are not known to have been in existence at any other place except Mewar. The inscription of 1317 A.D. with the name of Prāyā Gachchha is found at Udaipur.⁹ In 1144 A.D., Kanudeva of Devābhidita Gachchha performed the installation ceremony of the image through Śīla Sūri of Devābhidita Gachchha.¹⁰ The inscription of 1439 A.D. with the name of Niṭṭhati Gachchha¹¹ is engraved.

(6) **COMMON GACHCHHAS:** Thārāpadriya Gachchha and Thirādrā Gachchha seem to be the one and the same Gachchha. In the 12th century, it was in existence in Sirohi State.¹² In the 15th century, it seems to be prevalent in Jaisalmer.¹³ The earliest mention of Pippala Gachchha is in the inscription of 1151 A.D. found at Koṭarā in Sirohi State.¹⁴ It was in existence from the 14th century to the 16th century in Jaisalmer.¹⁵ Mahukara Gachchha also seems to be known by the name of Madhukara Gachchha which is mentioned

1. NJI., No. 717.

4. Ibid., Nos. 2220-22, & 2415.

7. Ibid., No. 1174.

10. NJI., No. 1998.

13. NJI., Pt. III.

2. NJI., No. 616.

5. Ibid., No. 2269.

8. Ibid., No. 1194.

11. Ibid., 1078.

14. NJI. No. 968.

3. NJI., Nos. 2218 & 2232.

6. Ibid., No. 1159.

9. Ibid., 1042.

12. APJLS. Nos. 9, 454 & 468.

15. NJI., Pt. III.

in the inscription of 1436 A.D. discovered at Rohiḍā in Sirohi State.¹ It is also mentioned in the inscriptions of 1470 A.D. and 1506 A.D. discovered at Alwar and Jaisalmer respectively.² Bokadiyā Gachchha seems to have been prevalent in the area of Jaipur and Nagaur in the 14th and 15th centuries.³

SAMĠHAS AND GA᠆AS IN DIGAMBARAS:

MŪLA SAMĠHA: The oldest SamĠha in the Digambaras is MŪla SamĠha. From the inscription of 1100 A.D., it is known that it was founded by Kundakunda.⁴ But this inscription is of a later period, so there is some difficulty in accepting it. The *Paṣṭavalī*s inform us that it was established by Māghanandi before Kundakunda.⁵ There are two inscriptions of about 4th and 5th centuries respectively in which there is the mention of the MŪla SamĠha and its teachers. It seems that the MŪla SamĠha was established in the 2nd century A.D. after the division of the Jaina community into the Digambaras and the Śvetāmbaras.

The line (*anvaya*) of Kundakunda seems to have started from Kundakunda who was then a great monk of the Digambaras sect of the Jains. Kundakunda along with the six teachers in succession is mentioned in the 'copper plate inscription of 466 A.D.'⁷ If we take 150 years for the six teachers, the time of the first teacher Gu᠆achandra will be about 316 A.D. Gu᠆achandra was not actually the pupil of Kundakunda but only in his line. Therefore, Kundakunda must have lived in the 2nd century A.D., at least 100 years before Gu᠆achandra. It seems that in the beginning, MŪla SamĠha and Kundakundānvaya were separated from each other, because there is no mention of Kundakundānvaya in the inscription in which MŪla SamĠha is mentioned and of the MŪla SamĠha in the inscription in which Kundakundānvaya is mentioned.⁸ In course of time, MŪla SamĠha and Kundakundānvaya became associated with each other. In this way, the beginning of MŪla SamĠha and Kundakundānvaya may be safely traced back to the second century A.D.

MŪla SamĠha, in course of time, became associated with Balātkāra Ga᠆a which seems to have derived its name *Balātkāra* Ga᠆a (powerful ga᠆a?)

1. APJLS., No. 575.

3. NJI., Nos., 1167, 1169 and 1246.

5. I.A., XX p. 341.

7. Ibid., No. 95.

2. NJI., Pt. I & III.

4. JSLS., Pt. I. No. 55.

6. JSLS., Pt. II Nos. 90 & 94.

8. JSLS., Pt. II Nos. 90, 94 and 95.

from its ancestor, Arhadbalin, who was also known as Guptigupta, the master of Māghanandi. Its earliest mention is found in the inscription of the 11th century¹ but it was in existence considerably earlier. Afterwards, this was distinguished by the term Sarasvatī. In the 14th century A.D., this name seems to have come from the miracle of the pontiff Padmanandi who is said to have made a stone figure of Sarasvatī speak.²

DRĀVIḌA SAṂGHA: This has been described as a schismatic Saṁgha according to the author of the *Darśanasāra*. It was established by Vajranandi in 478 A.D. in Drāviḍa country³ near Madras and therefore it was known as Drāviḍa Saṁgha. The time assigned to the foundation of this Saṁgha seems to be correct. Vajranandi was a pupil of Āchārya Pūjyapādasvāmin who lived in the time of the king Durvinita and the king remained the pupil of Pūjyapāda.⁴ Durvinita ruled from 478 A.D. to 513 A.D. It seems that in the life time of Āchārya Pūjyapāda, his pupil Vajranandi established an independent Saṁgha.

KĀSHṬHĀ SAṂGHA: Kāshṭhā Saṁgha has been also considered as a heretical sect by the author of the *Darśanasāra* like Drāviḍa Saṁgha. Kumārasena, who had fallen from grace, did not take to the life of monkhood but established a separate Saṁgha known as Kāshṭhā Saṁgha in 696 A.D.⁵ Nothing can be said definitely about the time assigned to this Saṁgha.

MĀTHURA SAṂGHA: Māthura Saṁgha is a heretical sect, which according to the author of the *Darśanasāra*, was founded by Rāmasena two hundred years after the establishment of Kāshṭhā Saṁgha.⁶ The Saṁgha was named after Māthura Deśa now known as Madurā in southern India. The time assigned to it also does not seem to be correct, but there is no doubt that it came into existence after Kāshṭhā Saṁgha.

NO SAṂGHAS IN EARLY PERIOD: In early times, the names of the Āchāryas were not associated with the Saṁghas. Wherever there is a reference to Āchārya, it is only his name that is mentioned. The name of a Gana or Saṁgha is not given along with him as became the custom in the later period. This is evident from a number of inscriptions of later period found at several places in Rajasthan. A few instances are quoted here. At

1. JSLS., No. 208.

2. JBBRAS., No. XLIV, Vol. XVII, p. 163 and Peterson's Report 1883-84.

3. *Darśanasāra*, p. 12. 4. *Darśanasāra*, p. 38. 5. Ibid., p. 14, 6. Ibid., p. 17.

Rūpanagar, one mile and a half to the south of Kishangarh, there are three Jain memorial pillars.¹ The inscription on the pillar of 961 A.D. says that this is the *nishēdhikā* of Meghasenāchārya set up after his death by his pupil Vimalasena. From the inscription on the second pillar, it is known that Padmasenāchārya died in 1019 A.D. and that the pillar was erected by Chitrānandin. There is also the memorial pillar of 1009 A.D. of Nemidevāchārya and Baladevāchārya at Jhalrapatan.² An inscription on the pedestal of the standing image of Anantanātha in the Digambara Jain temple at Naugāmā in Alwar State of 1118 A.D. records that the image was set up by Narendrakīrti, the disciple of Āchārya Vijayakīrti.³ An inscription on the pedestal of the Jain image of Śāntinātha in the same temple of 1138 A.D. records that the image was erected by Pt. Guṇachandra for Āchārya Guptanandi.⁴ An inscription on the lintel of the temple of Śiva, which originally appears to be a Jain temple near the temple of Bālājī at Pūrāṇāghāṭa about three miles from the city of Jaipur of 1160 A.D., mentions the names of Āchārya Vajraka, his pupil Chhatrasena and his brother in faith Ambarasena.⁵ From these instances, it is clear that the Digambara Āchāryas were not associated with any Saṁgha in Rajasthan.

The above mentioned Saṁghas were founded in the South and operated there; but later on, they appeared in the North among the Digambaras. It is not clear why and how this migration took place. It is just possible that by the persecutions of the Saivas, the Digambara saints and the Jain laity of the south migrated to Gujarat and Rajasthan where they formed the same Saṁghas. It is also possible to suggest that the Digambaras of the North might have imitated the Saṁghas of the South.

MĀTHURA SAṂGHA IN RAJASTHAN: Māthura Saṁgha seems to have remained dominant in Rajasthan during the eleventh and twelfth centuries. At this time, images were installed by the Āchāryas of this Saṁgha at different places. There is a mention of Paṇḍita Mahāsena of Māthura Saṁgha in the inscription of 1158 A.D. on the stone image of Brahmāṇī in the Jain temple of Baghera.⁶ Yaśakīrti appears to be the influential Āchārya who performed the consecration ceremony of the white

1. PRAS., WC., 1910-1911, p. 43.

3. Ibid., 1919-20 No. 3.

5. Ibid., 1920-21 No. 3.

2. ARMA., 1912-13.

4. Ibid., 1919-20 No. 4.

6. *Vīraṇḍī*, VI, p. 355.

stone image now placed in the temple of Sīṅghījī at Sanganer in 1167 A.D.¹ and the white marble image of Padmaprabhu now found at Māroṭha in 1175 A.D.² This function was organized by Kuladhara, son of Manoratha, who seems to be a rich Śrāvaka. In 1175 A.D., Hetyā and his son Vilhana also installed the image of Māroṭha through the same Yaśakīrti.³ The author of the Bijaulia inscription of 1170 A.D. was Guṇabhadra, a Mahāmuni who belonged to the Māthura Saṅgha.⁴ An inscription of 1176 A.D. engraved on one side of a four-sided massive Jaina pillar in the Jaina temple at Rūpāheli, near Udaipur, records that the pillar was erected by Padmaśrī, a female disciple of Ajikā belonging to the Māthura Saṅgha.⁵ In later period, this Saṅgha probably disappeared from Rajasthan because we do not find its mention anywhere.

KĀSHTHĀ SAṂGHA IN RAJASTHAN: Kāshthā Saṅgha seems to have flourished mostly in Punjab and Malwa, and Agravālas generally remained associated with it. Most probably, the images and the manuscripts of this Saṅgha found in Rajasthan were either brought later from outside or installed by Agravālas of Rajasthan. In Rajasthan, there were still some places which somehow remained associated with this Saṅgha. The work of restoration and repairs of the famous temple of Rishabhadeva of Dhuleva near Udaipur was carried out by the followers of this Saṅgha. The inscription of 1374 A.D. tells us that Hardāna, the son of Sāhā Vijā, restored this temple at the instructions of Bhaṭṭāraka Dharmakīrti of Kāshthā Saṅgha. From the inscription of 1515 A.D., it is clear that Kadiyāpoiya of Kāchchlū Gotra with his son and wife constructed a hall and a shrine in the time of Bhaṭṭāraka Yaśakīrti of Kāshthā Saṅgha. Bhoja, son of Saṅghī Ālahā of the Bhagheravāla caste, celebrated the installation ceremony of the newly constructed temple with the members of his family in the time of Bhaṭṭāraka Surendrakīrti. Through the influence of the same Bhaṭṭāraka, Bhupatā constructed a small shrine in 1697 A.D.⁶ From some inscriptions and praśastis of manus-

1. *Vīravāṇī*, V, p. 41.

2. संवत् १२३२ फाल्गुन सुदी १० मासुर संघे पंडिताचार्य श्री यशकीर्ति भक्त श्रेष्ठ मनोरथ सुत कुलचन्द्र लक्ष्मीय श्रीयसे करितेय ।

3. संवत् १२३२ फाल्गुन सुदी १० मासुर संघे पंडिताचार्य श्री यशकीर्ति भवतेन साह हेत्याकेन पुत्र वीलहण हुतेन श्रेय संकारितेय ।

4. E.I., XXIV, p. 84.

5. AKRMA, 1925-26, No. 3.

6. *Udaipur Rājya kā Itihāsa*, p. 41.

cripts, it is known that the ancient Vāgaḍa province, now including the area of Dungarapur, Banswara and Pratāpagarah, was the headquarter of this Saṃgha.

MŪLASAṂGHA IN RAJASTHAN: The Mūlasaṃgha remained very dominant in Rajasthan from the fourteenth century to the nineteenth century A.D., and its Āchāryas remained related mostly with the Khaṇḍelavāla Jains. By their influence, the installation ceremony of the images and that of temples took place. Various copies of the manuscripts have been also prepared.

There is a divergence of traditions found in Paṭṭāvalis¹ not only of succession but also about the residence or migrations of the Pontiffs of the Mūlasaṃgha. The four Paṭṭāvalis agree on the main points but the fifth Paṭṭāvali presents considerably different traditions. The fifth Paṭṭāvali closes with the name of Subhachandra who reigned upto 1443 A.D. Hence this is the oldest Paṭṭāvali and as such, the information supplied by it seems to be correct. The Paṭṭāvalis tell us that the first 26 pontificates took place in Bhaddalapura. According to the four Paṭṭāvalis, Bhaddalapura is in Malwa, while the fifth paṭṭāvali tells us correctly that it was in the south. After that, the 27th Pontiff transferred his seat from Bhaddalapura to Ujjain according to all Paṭṭāvalis. From Ujjain, Māghachandra II, the 53rd Pontiff, shifted his seat to Bāran in Kota state in about 1083 A.D. Down to No 63 or 64 the pontificates took place in Bāran. From here, 14 pontificates, took place in Gwalior down to 77 according to the four Paṭṭāvalis—but the fifth Paṭṭāvali tells us correctly that ten pontificates were established at Chitor and four at Baghera. This is further confirmed from the fact that there was the existence of a prosperous colony of Digambara Jains on the hill at Chitor at the time of Kumārapāla;² and Bagheravālas were converted to Jainism, and Jaina temples were built at Baghera in about eleventh century A.D.³ From the 78th Pontiff Vasantakirti, the seat was transferred to Ajmer in about 1208 A.D. according to all the Paṭṭāvalis.

From the 84th Pontiff Padmanandi, the seat was transferred to Delhi in about 1328 A.D. according to the four Paṭṭāvalis but the fifth Paṭṭāvali tells us correctly that it was transferred to Idar in ancient Vāgaḍa province.

1. The first Paṭṭāvali was published in Peterson's Report 1883-84; the second, third and fourth Paṭṭāvalis are given in I.A., XX and the fifth Paṭṭāvali is found in I.A., XXI, p. 58.
2. PRAS., w.c. 1903-04, p. 46.
3. EI., XXIV, p. 84 (Bijaulia Inscription, Verses 82-83).

Padmanandi was especially associated with Vāgaḍa province. A certain Śrāvaka of Vāgaḍa called Prabhāchandra II of Ajmer was invited for the purpose of performing a consecration ceremony of images but he could not come. Then after giving the Sūrimantra to the Āchārya Padmanandi, the Śrāvaka conferred on him the title of Bhāṭṭāraka. Thus, Padmanandi became the Bhāṭṭāraka in 1328 A.D. of Vāgaḍa. The term Bhāṭṭāraka is applied to a particular type of Jaina ascetics who unlike Munis assumed the position of religious rulers and enjoyed supreme authority in religious matters.

After Padmanandi, separations took place among his successive teachers. These separations were not actually the schisms but seem to be based on temperaments. Padmanandi had two pupils namely Sakalakīrti and Śubhachandra. During his life time, the separation took place between his two pupils. One section under Śubhachandra moved to Chitor, while the other continued to live under Sakalakīrti. Again under Jinachandra, the 86th Pontiff, the disagreement arose between his two disciples namely Prabhāchandra and Ratnakīrti. Prabhāchandra continued to live at Chitor, but one section under Ratnakīrti moved to Nagaur. Again, differences arose at Nagaur; and one section continued to reside at Nagaur, while the other under Ratnakīrti shifted to Ajmer. From Chitor, it came to Chātsu in the time of Chandrakīrti. After that, it migrated to Sanganer, Ānvā, Amber and lastly to Jaipur.

No activities of the early Bhāṭṭārakas before Padmanandi are known in Rajasthan from any other source. No doubt, there is a mention of Mūla Saṃgha in the inscriptions of 1170 A.D.¹ and 1186 A.D.² but without any reference to any Bhāṭṭāraka. From Padmanandi onwards, we possess some knowledge about their activities. They performed the installation ceremony of temples and images and encouraged the preparation of a large number of manuscripts. Their *pādūkās* and *nishēdhikās* are also found.

PADMANANDI: According to the Paṭṭāvalis, Padmanandi became Bhāṭṭāraka in 1325 A.D. This date seems to be doubtful as he was living in 1415 A.D. He did enjoy such a long age as known from the Paṭṭāvalis and he,

1. संवत् १२२७ माघ सुदी १३ श्री मूलसंघे सा. लोला पुत्र आत्म प्रणमति नित्यं ।

(Inscription in Jain temple at Jaipur.)

2. संवत् १२४३ वैशाख सुदी १५ श्री मूलसंघे देव श्री बासुज्य प्रतिमा साधु हालण सुत बर्दमान तथा मातदेव तथा साधु पुत्र मादिपालदेव प्रतिष्ठापितमिति ।

(Inscription on the Jaina image found in the neighbourhood of Dhāḍina kṣ Jhompārā, Ajmer. See JRASB, VII, Pt. I, p. 51.)

therefore, must have become Bhāṭṭāraka sometime after 1325 A.D. He was an influential Bhāṭṭāraka who is said to have caused a stone figure of Sarasvatī to speak. From this miracle, Mūla Saṁgha was distinguished by the term Sarasvatī. He made the installation ceremony of images from time to time. The image with the inscription of 1400 A.D. was installed at his bidding.¹ He had two disciples namely Viśālakīrti and Nemichanda who also set up images in his time. From the inscription of 1413 A.D. engraved on the images discovered at Tonk, it is clear that Vilhaṇa and his sons got installed several images by his pupil Viśālakīrti.² In 1415 A.D., Asapāla on his preaching set up the image of Pārśvanātha.³ In the same year, the consecration ceremony of the image was performed by Āpā through his pupil Nemichanda.⁴

SAKALAKĪRTI: After Padmanandi, Sakalakīrti became the head of the seat of Vāgada in about 1420 A.D. He was the highly respected saint of medieval times and had also a good reputation for his scholarship. He wandered from place to place for the propagation of Jainism. In 1424 A.D., he came to Baḍāl where he spent the rainy season with his Saṁgha.⁵ Several images were installed by him from time to time. There is a mention of his name in the inscription of 1430 A.D. found on the image in the Digambara Jaina temple at Abu.⁶ It is known from the inscription of 1433 A.D. that as a result of his preaching, Nisala with his wife, sons and brothers set up the Chaubīsī with Ādinātha as a Mūlanāyaka.⁷ In 1435 A.D., Champā set up the image of Śāntinātha after hearing his discourses.⁸ He is said to have passed away in 1442 A.D. at Mahāsana in Gujarat.

BHUVANAKĪRTI: After Sakalakīrti, Bhuvanakīrti became the Paṭṭadhara. He was also a scholar like his predecessor. The consecration function of several images was performed by him. The installation ceremony of the Trimūrti was presided over by him in 1443 A.D.⁹ In 1458 A.D., Nāhuyā, the son of Sārā, performed the Daśalakṣhaṇa Yantra pratishṭhā on his

1. NJI, No. 1009.

2. *Vīravāṇī*, VII.

3. *Anekānta*, XIII, p. 126.

4. *Ibid.*,

5. JGPS, p. 10 (Int.)

6. *Ibid.*

7. संवत् १४९० वर्ष वैशाख सुदी ९ श्री मूलसंघे नदीसंघे बलात्कार गणे सरस्वती गच्छे श्री कुन्दकुन्दाचार्यानवये भट्टारक श्री पद्मनंदि तत्पुत्रे श्री सकलकीर्ति उपदेशात् हुबड़ जाति गांधी जीसल भार्या गांधी सुत श्री गोहंद भार्या अरखु भातु खीमा भार्या राहु भातु नाना भार्या कटकु भातुमाला भार्या मरगढी मूलनायक श्री आदिनाथ प्रतिष्ठु कारापित गोत्रे श्री कमलेश्वर स्वकर्म क्षयार्थ ।

8. *Anekānta*, XIII, p. 126.

9. In the Jaina temple at Jaipur.

instructions.³ In 1459 A.D., Surā of his line celebrated the consecration ceremony.⁴ As a result of his preaching, Chāpā and his wife Gaṅgā performed the installation ceremony of some *yantra* in 1471 A.D.⁵

JĀNABHŪSHANA: After Bhuvanakīrti, Jānabhūshana became the Bhāṭṭāraka. There is a *yantra* of 1377 A.D. consecrated by him in the Jain temple of Udaipur.⁶ On his advice, Rāma with his wife and son set up the image of Mahāvīra in 1487 A.D.⁷

OTHER BHĀṬṬĀRAKAS OF THIS SEAT: Jānabhūshana was succeeded by Vijayakīrti in about 1500 A.D. At his discourses, Sreshṭhi Melā with his wife, son and brothers made the *pratisṭhā* of *Samavaśaraya* of Ādinātha in 1513 A.D.⁸ Then Subhachandra became the Bhāṭṭāraka in about 1515 A.D. He was a well known scholar who wrote a large number of works in a period between 1515 A.D. and 1556 A.D. His earliest work is *Adhyātmataranginī* and the latest work written by him in 1556 A.D. is the Sanskrit commentary on the *Svāmīkārtikeyānupreksā*. On his instructions, Dhannā and his wife Dhannāde set up the metal image of Pārśvanātha in 1538 A.D.⁹ In 1550 A.D., Sreshṭhi Sāvāra with his brothers, wife and son celebrated the function of Jānanirvāṇa on his preachings.¹⁰ After his discourses, Śrīpāla erected the image of Śāntinātha in 1551 A.D.¹¹ He was succeeded by Sumatikīrti. On his instructions, Sāha Jayavanta with his wife and brothers set up the metal

1. संवत् १५१५ माघ सुदी ११ श्री मूलसंघे बलात्कार गणे सरस्वती गच्छे श्री कुदकुदचार्यान्वये भ. श्री सकलकीर्ति तत्पट्टे भ. श्री भुवनकीर्ति तदुपदेशात् हुबड़जातीय श्री सारा पुत्र नाहया इव नित्य प्रणमति । (In the temple of Chaudharis, Jaipur.)

2. संवत् १५१६ वर्षे चैत्रवदि ५ गुरी श्री मूलसंघे भ. श्री भुवनकीर्ति वाम्नाये सुरा भा. साहाली मुत भटकमाला हाला एते श्री अजित जिन प्रणमति । (On the metal image in the temple of Lunakarana, Jaipur.)

3. संवत् १५२८ वर्षे वैशाख वदि १ मूलसंघे श्री भुवनकीर्ति उपदेशात् सं. चापा भार्या गंगा नित्यं प्रणमति । (Inscription on a *Yantra* in the temple of Chaudharis, Jaipur.)

4. NJI., No 1120.

5. *Aṅkānta*, XII, P. 126.

6. संवत् १५७० वर्षे पोष — एते श्री आदिजिन समवधारण नित्यं प्रणमति ।

7. संवत् १५९५ वर्षे वैशाख सुदी ३ सोमे मूलसंघे भट्टारक श्री शुभचन्द्र उपदेशात् वसा भार्या वसादे नित्य प्रणमति ।

8. संवत् १६०७ वर्षे वैशाख वदी गुरी वागड़ देशे सागवाड़ा सुमस्थाने राजा रावल आषकरण विजय राज्ये श्री आदिनाथ चैत्यालये श्री मूलसंघे भट्टारक श्री शुभचन्द्र गुरुपदेशात् ह. विराजा गोत्र सावर भा. लड़कू सुत श्रे तेजा, भा. रंगी, भा. श्रे गदो, भा. जिनदास, भा. सरूपदे एतेन कर्मज्ञान निर्वाण कल्याणकोत्सव । (In the temple of Laskara, Jaipur.)

9. NJI., No. 520.

image of Padmaprabhu in 1563 A.D.¹ He installed the images of Munisuvrata² and Anantanātha³ in 1562 A.D. and 1570 A.D. respectively. After him, Guṇakīrti became the Bhaṭṭāraka. He was succeeded by Vādhūṣhaṇa. On his advice, Āsā of Idar with his wife Lakshmī and daughter Jhilā installed the image of Neminātha.⁴ An inscription on the pedestal of a stone image of Sitalanātha in the Svetāmbara Jaina temple at Maujipura in Alwar State records that it was set up by Humbāḍa Lāla and Galā resident of Hardoya in 1597 A.D. as a result of his preaching.⁵ After his discourses, Hansa with his wife and son performed the installation ceremony of Shodāśakāraṇa *yantra* in 1604 A.D.⁶

After him, Rāmākīrti became the Bhaṭṭāraka. He was succeeded by Padmanandi II. At his preaching, the consecration ceremony was performed by Ratnā.⁷ Then, Devendrakīrti became his *paṭṭadbara*. He was succeeded by Kshemakīrti. By the influence of his discourses, Saṅghī Dīgaladāsa, Mānaka, Nemidāsa, Anantadāsa, Somadāsa and Ratnā erected the image of Sāntinātha in 1639 A.D.⁸ Soma⁹ with the whole Saṅgha constructed the *pārāgāra* in the Jaina temple of Ādinātha at Sāgavādā. After him, Narendrakīrti, Vijayakīrti II, Nemichanda, Chandrakīrti, Rāmākīrti, Yaśākīrti, Surendrakīrti, Ramachandrakīrti and Kanakakīrti became the Bhaṭṭārakas of the seat of Idar one after another in succession.

BHAṬṬĀRAKAS OF THE SEAT OF CHITOR: During the life time of Padmanandi, Subhachandra separated from Sakalakīrti and established his own Paṭṭa at Chitor in about 1415 A.D. At this time, Mewar became a centre of Jainism under the royal patronage of Kumbhakaraṇa. The famous Jaina

1. संवत् १६२० वर्षे वैशाख सुदी ९ बुधे श्री मूलसंघे सरस्वती गच्छे — म. श्री सुमतिकीर्ति गुरुपदेशात् हुबडजातीय सरजे गोत्रे सा तिराउत भा. धरासुन सा रामा भा. रामादे सु. सजयवंत भा. कर्मंदी भा. सोना, पदमा, भा. परिमलेध श्री पद्मप्रभ जिन बिम्ब नित्यं प्रणमति ।

2. NJI., No 1638.

3. Ibid., No 631.

4. *Anekānta*, XIII, p. 126.

5. ABRMA, 1919-20 Nos. 1 & 6.

6. Inscription in the temple of Pāṭodī at Jaipur.

संवत् १६६१ वर्षे माहसुदी सोमे श्री मूलसंघे म. श्री वादिभूषण गुरुपदेशात् हंसा भा. टोकु सु. वारा भा. वीरमाहताम्यं सोढस कारण यत्र नित्यं प्रणमति ।

7. *Anekānta*, XIII, p. 127.

8. Ibid.

9. संवत् १७५१ ज्येष्ठ सुदी ५ सोमे वाग्बडदेशे सागपतेन श्री मूलसंघे नौतेन आदिनाथ चैत्यालये सरस्वती गच्छे बलात्कार गणे कुन्दकुन्दचार्यान्वये म. श्री सकलकीर्ति तदाम्नाये म. श्री पद्मनंदि तदाम्नाये म. श्री देवेन्द्र कीर्ति तत्पट्टे म. श्री क्षेमकीर्ति गुरुपदेशात् श्री सोमा तथा समस्त श्री संघ परमर कारापिता नित्यं प्रणमति ।

Kirtistambha was also built. The two Bijaulia inscriptions of 1405 A.D. and 1426 A.D. speak of a *nishedbhikā* of a Jaina nun named Bāī Āgamasiri and of a *nishedbhikā* of Hemakirti, pupil of Subhachandra respectively.¹ With regard to these *nishedbhikās*, a wish has been expressed that they may be endured as long as the Sun and Moon last. On the same pillar that bears the second inscription are sculptured the foot-prints of some saints or pontiffs. On one side is engraved the name of Bhāṭṭāraka Śrī Padmanandideva and on the other of Bhāṭṭāraka Śrī Subhachandra. At Ānvā near Uniara in Jaipur district, there is a *nishedbhikā* of Subhachandra.

Subhachandra was followed by Jinachandra in about 1450 A.D. Under his inspiration many-sided activities for the propagation of Jainism received an impetus. Copies of several manuscripts such as *Śrīpālacharitra*,² *Pradyumna-charitra*³ and *Varāddhamāncharitra*⁴ were prepared in his time and probably inspired by him. A number of temples were built and images were placed in them. There is a Chaubīsī consecrated by Hatarāja of his line in 1460 A.D.⁵ In 1466 A.D., Sāha Dharmasī with his wife and sons celebrated the consecration ceremony in his time.⁶ The installation ceremony of the metal image of Pārśvanātha was also performed through him in 1485 A.D.⁷ Jīvarāja Pāpaḍī-vāla at his instructions performed the installation ceremony of a large number of images at Muṇḍāsā in the reign of Rāvala Ślīvasinha in 1461 A.D.⁸ The city Muṇḍāsā seems to be in Gujarat; but from there, these images were sent to the seats of Jainism in different parts of Rajasthan. He enjoyed a long life because Sāha Seḍa with his wife and sons performed the Yantra *praisibthā*

1. PRAS. wc., 1904-05, p. 57.

2. PS, p. 177.

3. Ibid., p. 138.

4. Ibid., p. 170.

5. सवत १५१७ वर्षे माघ सुदी १० रवौ श्री मूलसंघे भट्टारक श्री जिनचन्द्रदेवा खंडेलवालान्वये साह हरराज भार्या नाहक पुत्र तादा लाहड़ । (Jaina temple of Patodi, Jaipur.)

6. सवत १५२३ वर्षे अषाढ़ सुदी २ गुरु श्री मूलसंघे भट्टारक श्री पद्मनंददेवा तत्पट्टे श्री शुभचन्द्रदेवा तत्पट्टे श्री जिनचन्द्रदेवा बधेरवाल ज्ञाति मिरवाड़या गोत्रे साह धर्मसी भार्या सरू पुत्र लाला वरसिंह, हीरा, नरचन्द नित्य प्रणमति । (Jaina temple Siramauriya, Jaipur.)

7. सवत १५२२ वर्षे वैशाख सुदी ७ श्री मूलसंघे भट्टारक जिनचन्द्रदेवा बधेरवालान्वये साह टीकव पुत्र काना भार्या धर्मसी तत्पुत्र श्री बछमाउ नित्य प्रणमति ।

8. संवत १५१८ वर्षे वैशाख सुदी ३ श्री मूलसंघे भट्टारक श्री जिनचन्द्रदेवा साह जीवराज पापड़ीवाला नित्य प्रणमति राजा श्योसिंह रावल साहर मुडासा ।

in 1514 A.D. when Jinachandra was living.¹ There is also a *nishedhikā* of Jinachandra at Ānvā.

Prabhāchandra came after Jinachandra in about 1515 A.D. By his persuasion, a large number of manuscripts were written for presentation to the monks. His followers got copies of the manuscripts such as *Madanaparājaya*,² *Kriyākalāpastuti*,³ *Śrīpālācharitra*,⁴ *Karakāṇḍācharitra*,⁵ *Bāhubaliācharitra*⁶ and *Ratnakaraṇḍa*⁷ prepared in 1519 A.D. 1522 A.D., 1524 A.D., 1527 A.D. and 1535 A.D. respectively. In 1518 A.D. Bāi Pārvaṭī got the *Yasodharācharitra* written and presented to him.⁸ Sāha Dodu got the *Yasodharācharitra* written and gave it to Bramha Viḍā, pupil of Bhaṭṭāraka Prabhāchandra.⁹ Images and Yantras were also installed through him in 1515 A.D. Sāha Tīlā of his line performed the Chāraṇayantra *pratisṭhā* in 1516 A.D.¹⁰ In the same year, Rāho with his wife, son and daughter-in-law celebrated the installation ceremony of Samyakchārītrayantra through him.¹¹ His *Nishedhikā* also exists at Ānvā.

After Prabhāchandra, Dharmachandra became the Bhaṭṭāraka in about 1518 A.D. Under his patronage and inspiration, various copies of manuscripts were prepared at different places for presentation to him and his disciples. With a view to propagating Jainism, he proceeded to Nagaur where his devotees got the copies of the *Uttarapurāṇa satīka*,¹² *Pravachanasūtra-prābhīriti*,¹³ *Karmaprakṛiti*¹⁴ and *Pārīvaṇābharitra*¹⁵ written in 1520 A.D. in order to present him. In 1526 A.D., a copy of the *Chandraprabhācharitra* was made at Chātsu as a result of his discourses.¹⁶ In 1528 A.D., Kodamade got a copy of the *Shatpāḍa* written for offering him.¹⁷ Sāha Kīlā made a copy of the

1. संवत् १५७१ वर्षे ज्येष्ठ सुदी २ सोमे श्री मूलसंघे कुन्दकुन्दचार्यान्वये भ श्री जिनचन्द्रदेवा तदाम्नाये खंडेलवालान्वये नोटवाड़ गोत्रे सा संज्ञ भा. मुहागदे तस्य पुत्र नथमल, देवदास, धर्मदास, नथमल पुत्र लाजू, चाइण मंडण एते प्रणमति ।

2. PS., p. 154.

3. Ibid., p. 98.

4. Ibid., p. 177.

5. Ibid., p. 96.

6. Ibid., p. 147.

7. Ibid., p. 167.

8. Ibid., p. 163.

9. Ibid., p. 164.

10. संवत् १५७३ फाल्गुण सुदी ३ श्री मूलसंघे भट्टारक श्री जिनचन्द्रदेवा तत् भट्टारक श्री प्रभाचन्द्रदेवा खंडेलवालान्वये छाबडा गोत्रे सा टीला प्रणमति ।

11. संवत् १५७३ फाल्गुण सुदी ३ श्री मूलसंघे सरस्वती गच्छे बलान्कार गणे भट्टारक ओ कुन्दकुन्द-चार्यान्वये भ. जिनचन्द्रदेवा तत्पट्टे श्री प्रभाचन्द्रदेवा तदाम्नाये खंडेलवालान्वये काला गोत्रे श्री रोहो भार्या कामा तत्पुत्र पद्मा भा. पद्मसि नित्यं प्रणमति ।

12. PS., p. 2.

13. Ibid., pp. 36 & 37.

14. Ibid., p. 96.

15. Ibid., p. 131.

16. Ibid., p. 99.

17. Ibid., p. 174.

*Pāṇḍavapurāṇa*¹ ready in 1545 A.D. to give it to his pupil Kamalakīrti. In 1554, Sāha Mahārāja prepared the *Pārśvanāthacaritra* for his presentation.²

Besides other copies of manuscripts such as the *Sukumālacarita*³ in 1526 A.D., *Bhaviṣyadattacarita*⁴ in 1532 A.D., *Varāḍhamānacaritra*⁵ in 1536 A.D., *Ādipurāṇa*⁶ and *Śatpāṇḍa*⁷ in 1537 A.D., *Varāṅgacaritra*⁸ and *Bhaviṣyadattacaritra*⁹ in 1538 A.D. and *Chandraprabhacārīta*¹⁰ in 1546 A.D., were prepared with the object of offering them as gifts to Sādhus. Several Yantra *pratiṣṭhās* are also known to have been performed in his time. Tālu¹¹ and Vālamita¹² of his line performed the consecration ceremony of Samyagdarśanayantra and Shoḍaśakāraṇayantra in 1532 A.D. In 1536 A.D., Sāha Pāsa and Hemā installed the Arham-yantra.¹³

Dharmachandra was followed by Lalitakīrti in about 1546 A.D. A large number of manuscripts were written in his time. In 1553 A.D., Lohara got a copy of the *Yaśodharacaritra* written for him.¹⁴ At the invitation of the Śrāvakas, he went to Todaraisingh where Sāha Tehū and Sāha Pūjā got the copies of the *Nāgākumāracaritra*,¹⁵ and *Yaśodharacaritra*¹⁶ prepared in order to offer him as present. Besides other copies of manuscripts such as the *Upāsakādhyayana*¹⁷ in 1566 A.D., *Śreṇīkacaritra*¹⁸ in 1570 A.D., *Varāḍhamānacaritra*¹⁹ in 1574 A.D. and *Sudarśanacaritra*²⁰ in 1575 A.D. were made ready by his followers for presenting them to monks.

Chandrakīrti became Bhaṭṭāraka after Lalitakīrti in about 1575 A.D. He seems to have removed his seat from Chitor and established it at Chātsu as known from the inscription of 1604 A.D. that he was residing at Chātsu.²¹

1. PS., p. 127.

2. Ibid., p. 123.

3. Ibid., p. 200.

4. Ibid., p. 149.

5. Ibid., p. 170.

6. Ibid., p. 88.

7. Ibid., p. 175.

8. Ibid., p. 55.

9. Ibid., p. 148.

10. Ibid., p. 99.

11. संवत् १५९० माघ सुदी ७ श्री मूलसंघे भट्टारक प्रभाचन्द्र तत् शिष्य मंडलाचार्य धर्मचन्द्र तदाम्नाये साहू बेला भार्या धर्मेशी तेजा जीणा भार्या जीणादे तत् पुत्र तालु प्रणमति । (Temple of Lunakaranaji, Jaipur.)

12. संवत् १५९० वर्षे माह सुदी ४ बुधवारे श्री मूलसंघे नंदांम्नाये बलात्कारणने सरस्वती गच्छे श्री कुदकुंदाचार्यान्वये म. श्री प्रभाचन्द्रदेवा तत् शिष्य भट्टारक धर्मचन्द्रदेवा तदाम्नाये खंडेलवालान्वये लुहाड़िया गोत्रे सा धाना मा. रीतु तत्पुत्र सा. माषावे मा. गरिणत तत्पुत्र दाराहुत बालामिता नित्यं प्रणमति । (Temple of Lunakaranaji, Jaipur.)

13. संवत् १५९३ ज्येष्ठ सुदी ३ श्री मूलसंघे भट्टारक श्री प्रभाचन्द्रदेवा तत् शिष्य मंडलाचार्य धर्मचन्द्र तदाम्नाये खंडेलवालान्वये साहू गोत्रे साहनु तद् भार्या हरवसे तद् पुत्र साहू पासा साहू हेमा प्रणमति ।

14. P. S., p. 163.

15. Ibid., p. 77.

16. Ibid., p. 162.

17. Ibid., p. 94.

18. Ibid., p. 169.

19. Ibid., p. 17.

20. Ibid., p. 100.

21. ARAMA., 1927-28, No. 11.

The reason was that Mewar at this time was unsafe and insecure from the political point of view. On the other hand, Chātsu was under Amber rulers who were on friendly relations with Mughal emperors and were patrons of Jainism. This was the time of Akbar who followed the policy of religious toleration. It was, therefore, natural that the activities of Jainism progressed. Some of the copies of manuscripts such as *Jīvandharacharitra* and *Pāṇḍavapurāṇa*¹ in 1579 A.D., *Pañchāstikāyaprabhīṭa*² in 1580 A.D. and *Harivaṃśapurāṇa*³ in 1588 A.D. were prepared by his devotees for offering them to monks of his line.

Besides, Chandrakīrti is known to have performed the installation ceremony of images, Yantras and temples. In 1584 A.D., Sāha Mokā,⁴ Sāha Kālū,⁵ Sāha Chelā⁶ and Sāha Ratnā⁷ of his line with the members of their respective families separately made the *pratisṭhā* of *Samyagdarśana* Yantra, *Rīnkāra* Yantra, *Karakuṇḍa Pārśvanātha* Yantra and *Daśalakṣhaṇa* Yantra. In 1591 A.D., Thānasīmha went on pilgrimage to Pāvāpurī where he celebrated the installation ceremony of *Shoḍaśakāraṇa* Yantra at his preaching.⁸ In the same year, Chokhā of his line installed the *Samyak chāritra* Yantra and *Samyak jñāna* Yantra with the members of their family.⁹ In 1603 A.D., Sāha Jūtā¹⁰ and Sāha

1. PS., p. 125.

2. Ibid., p. 132.

3. Ibid., p. 73.

4. संवत् १६४१ वर्षे फाल्गुन वदी ७ बुधवासरे श्री मूलसंघे भट्टारक श्री प्रभाचन्द्रदेव, भ. धर्मचन्द्रदेव, भ. श्री चन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये वेद गोत्रे सा. मोक्षा भार्या मुक्ता पुत्र साथेण वराह्य गिरिराज एते प्रणमति :

5. संवत् १६४१ वर्षे फाल्गुन वदी ७ बुधे श्री मूलसंघे मंडलाचार्य प्रभाचन्द्र तत् मंडलाचार्य श्री धर्मचन्द्र तन्मंडलाचार्य ललितकीर्ति तत् चन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये कराकरा गोत्र साह कालू लक्ष्मय नित्यं प्रणमति ।

6. संवत् १६४१ वर्षे फाल्गुन वदी २ बुधे श्री मूलसंघे भ. श्री चन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये सोनी गोत्रे चेला पु. सा तेजा, सा मोखल सा. मेघचन्द्र सा तेजा पुत्र दो सा. कल्याण, सा राज नित्यं प्रणम्य ।

7. संवत् १६४१ वर्षे फाल्गुन सुदी ७ बुधे श्री मूलसंघे भ. श्री चन्द्रकीर्तिदेवा तदाम्नाये खंडेलवालान्वये बोहरा गोत्रे सा. रतना पु. तईमल पु. कलाधर, सा अमरा नरहरिदास नित्य प्रणमति ।

8. संवत् १६४८ वैशाख मास पावापुर नगरे श्री राजा मानसिंह श्री मूलसंघे भ. श्री चन्द्रकीर्ति गुरुप देशात् खंडेलवाल साबडा गोत्रे सा. बनराजेन भा. सुहागदेवीन पुत्र सा पधारय तत सा हेमराज तत भा. हरसमदे पदारय भा. पाटनदे राम तत भा. भीमा पुत्र सा सहसमल तत मानसिंह तत धानसिंह नित्यं प्रणमति ।

9. संवत् १६४८ वैशाख वदी ५ श्री मूलसंघे भ. श्री चन्द्रकीर्ति खंडेलवालान्वये गंगवाल गोत्रे साह चोखा, भा. धीनी तत्पुत्र धर्मा तद्भार्या इक्षी तयो पुत्र तेजा नित्यनित्य प्रणमति ।

10. संवत् १६५१ वर्षे माघ सुदी १० शनिश्चरे मूलसंघे चन्द्रकीर्ति तदाम्नाये खंडेलवालान्वये पाटनी गोत्रे साह जूता तत पुत्र साह नानू तत पुत्र साह रतन ।

Jūṅgī¹ performed the consecration ceremony of the metal image and Shodāśakāraṇayantra through him separately. Bohitha of Ajmer with his sons and grandsons set up Chaubīsī through him in 1601 A.D.² In 1604 A.D., Āsānātha of his line made the *pratishtā* of Rīṅkāra Yantra.³ An inscription of 1604 A.D. states that the pillar of the Jaina temple was erected by him when he was residing at Champāvātī (Chātsu).⁴

Chandrakīrti was succeeded by Devendrakīrti in about 1606 A.D. Some copies of the manuscripts were written by his inspiration. In 1605 A.D., he went to Sanganer where Kalyāṇa gave a copy of the *Harivamśapurāṇa*⁵ to him in present. Nānu and his wife Nikāde got a copy of the *Ādipurāṇa* written in the temple of Ādinātha at Todaraisingh and presented to him in 1607 A.D.⁶ A copy of the *Nemināthapurāṇa* was prepared in 1617 A.D.⁷ In 1620 A.D., when he went to Chātsu, Sāha Debu offered him a welcome by presenting a manuscript of the *Sudarśanaśaritra*.⁸

Narendrakīrti came after Devendrakīrti in about 1634 A.D. He is known to have performed the installation ceremony of images and Yantras. An inscription of 1649 A.D. engraved on the lower portion of a large pillar records that it was erected in the temple of Neminātha at Chātsu by Bhaṭṭāraka Narendrakīrti.⁹ He went on pilgrimage to holy places such as Girnar and Hastināpura from time to time with the Saṅgha. In 1652 A.D., Saṅghī Tejasī and Udaikaraṇa of Nevaṭā led the Saṅgha to Girnar where the *Yantra-pratishtā* was performed by Narendrakīrti.¹⁰ Saṅghī Sambhū and Saṅghī Nāḍā together celebrated the installation ceremony of Daśalakṣhaṇa Yantra at his hands in 1653 A.D.¹¹ In 1654 A.D., Jagatasūnha in the company of the *Chaturvidha-saṅgha*

1. संवत् १६५१ वर्षे माघ सुदी पचम्याम गुरौ भट्टारक श्री चन्द्रकीर्तिदेवा अजमेरा गोत्रे साह जूंगा नित्य प्रणमति ।

2. संवत् १६५८ आषाढ सुदी १० रविवारे—भ. श्री चन्द्रकीर्तिदेवा तदाम्नाये खंडेलवालान्वये दोसी गोत्र अजमेर वास्तव्ये सा वील्हा तत्पुत्र त्रय सा. तेमा, डी. रहष, तु. सा. खसा तेमा पुत्र बोहित तत्पुत्र हेमा तत्पुत्र सा. रेखा, जीवा, सा बोहित नित्य प्रणमति ।

3. संवत् १६६१ वर्षे फाल्गुन सुदी २ श्री मूलसधे मडलाचार्य श्री चन्द्रकीर्ति तदाम्नाये खंडेलवालाम्वये गंगा गोत्रे थला तत्पुत्र आशानाथ नित्य प्रणमति ।

4. ARMA, 1927-28, p. 11.

5. PS, p. 76.

6. Ibid., p. 89.

7. Ibid., p. 28.

8. Ibid., pp. 189-90.

9. ARMA., 1927-28, No. 12.

10. संवत् १७०९ फाल्गुन वदी ७ श्री मूलसधे भट्टारक देवेन्द्रकीर्ति तत शिष्य नरेन्द्रकीर्ति तेजसी संधी उदयकरणाभ्यां नेवटा नगरात् गिरनारगिरि संम्यक प्रतिष्ठापित ।

11. See above, p. 48.

went to Hastināpura where he installed the Samyak Yantra.¹ In 1659 A.D. Jagatasimha also celebrated the installation ceremony of Rīnkāra Yantra through him.² At the same time, his devotee Khemasimha of Amber led a pilgrimage to Hastināpura where the installation ceremony of the Rīnkāra Yantra was performed by him.³

Surendrakīrti became the Paṭṭadhara of Narendrakīrti in about 1665 A.D. In 1672 A.D., he proceeded to Sammedaśikhara where his followers named Saṅghavī Naraharidāsa and Saṅghī Pūrvānanda celebrated the installation ceremony of Daśalakṣhaṇayantra as a result of his preaching.⁴ In 1675 A.D., Naraharidāsa and Sukhānanda of Amber and Ghāṣīrāma with his wife and sons celebrated the consecration ceremony of Pārśvanātha Yantra through him.⁵

Surendrakīrti was succeeded by Jagatakiṛti in about 1676 A.D. This was a terrible time and the persecutions of Aurangzeb were going on. The old temples were pulled down and the construction of the new ones was not allowed. In spite of this, the activities for the propagation of Jainism continued because some ruling chiefs of Rajasthan were on friendly terms with Aurangzeb. Some copies of the manuscripts such as *Upadeśaratnamālā*⁶ in 1688 A.D., *Padmapurāṇa*⁷ in 1694 A.D. and *Śhaṭpāhuḍasaṭīka*⁸ in 1708 A.D. were prepared by his followers in order to present them to Bramhachārī Nāthūrāma, Achārya Subhachandra and Ḍoḍarāja, pupils of Jagatakiṛti. He also celebrated the consecration ceremony of images and Yantras. In 1684 A.D., Saṅghī Sonapāla

1. सवत १७११ वर्षे चैत्र सुदी ४ सोमे श्री मूलसंघे नंदाभ्याये... भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये अग्रवालान्वये गर्ग गोत्रे स नंदराम तत्पुत्र रोवाधिपति जगतसिंहेन अबावत्याम् चतुर्विधसधेन साह हस्त-नागपुरे समागत्य प्रतिष्ठापिता । जगतसिंह नित्य प्रणमति ।

2. सवत १७१६ वर्षे चैत्र वदी ४ सोमे श्री मूलसंघे — श्री १०८ नरेन्द्रकीर्ति तदाम्नाये अग्रवालान्वये गर्गगोत्र नंदराम पुत्रे संघाधिपति जगतसिंहेन अबावत्या प्रतिष्ठा कारापिता ।

3. संवत १७१६ वर्षे चैत्र वदी ४ सोमे श्री मूलसंघे — भट्टारक श्री नरेन्द्रकीर्ति तदाम्नाये अग्रवालान्वये गर्ग गोत्रे स नंदराम तत्पुत्र संघाधिपति खेमसिंहेन अबावत्या चतुर्विध सधेन सह हस्तनागपुरे समागत्य प्रतिष्ठापित — जगतसिंह नित्य प्रणमति ।

4. संवत १७२९ फाल्गुन सुदी ९ मूलसंघे बलात्कारगणे सरस्वतीगच्छे भ. श्री सुरेन्द्रकीर्ति तदाम्नाये संघही साह नरहरिदास संघही पुरवानंद प्रतिष्ठायाम मम्मेट सिखरे ।

5. संवत १७३२ वर्षे ज्येष्ठ सुदी २ श्री मूलसंघे भट्टारक श्री सुरेन्द्रकीर्ति तदाम्नाये खडेलवालान्वये गुप्तराल गोत्रे संघही श्री नरहरिदास सुखानन्द एता आमेर वास्तव्ये श्री बासीराम तस्य स्त्री चोटमदे तयो पुत्र दो प्रथम पुत्र यादोराम तस्य स्त्री जोसादे द्वितीय पुत्र रायकरण एते प्रतिष्ठा सम्भेद सिखर कारिता ।

6. Ps. p. 4.

7. Ibid., 29:

8. Ibid. p. 174.

made the Yantra *pratishṭhā* at Karavara through him.¹ The consecration ceremony of a large number of images was organized by his devotee Saṅghī Kṛṣṇadāsa at Chāndakheḍī in 1689 A.D.² In 1709 A.D., Dayāladāsa of his line set up the metal image of Pārśvanātha.³

The next Bhaṭṭāraka after Jagatakiṛti was Devendrakiṛti II. Under his patronage, manuscripts were written and the consecration of the images took place. Dhanarāja wrote a copy of the *Karmakāṇḍasāṃkṣ* in 1720 A.D. at Amber for the study of Paṇḍita Kīśanadāsa, pupil of Devendrakiṛti.⁴ In 1728 A.D., a specimen of *Harivamśapurāṇa* was prepared by his followers for the presentation.⁵ Chhīhaḍa and Sagamala performed the installation ceremony of images at Dholeṭa through him in 1716 A.D.⁶ In 1726 A.D., the consecration ceremony of images was organized at Bansakhoha by his devotee Hṛidayārāma.⁷

The successor of Devendrakiṛti II was Mahendrakiṛti who became Pontiff in 1735 A.D. He came from Sanganer and established his seat at Amber. It is for this reason Āmer Paṭṭa started from him. It is further confirmed by a *praśasti*.⁸ Copies of the *Jambūsvāmīcharitra*⁹ in 1736 A.D., and *Trilokadarpaṇa*¹⁰ in 1741 A.D. were prepared by his devotees.

Mahendrakiṛti was succeeded by Kshemendrakiṛti in about 1758 A.D. After him, Surendrakiṛti became the paṭṭadhara in 1765 A.D. In 1769 A.D., Saṅghī Nandalāla performed the installation ceremony of images on a large scale at Sawaimadhapura as a result of his preaching.¹¹ Vadhurāma prepared a copy of the *Muniswara-purāṇa*¹² in order to offer him as a gift. Sukhendrakiṛti became his successor in 1795 A.D. His followers made the specimen of *Vārāṅgacharitra*¹³ ready for presentation in 1816 A.D. He participated in the

1. संवत् १७४१ कार्तिक सुदी १५ करवर नगर श्री मूलसंघे भट्टारक श्री जगतकीर्ति तदाम्नाये खंडेल बालान्वये सघही सोनपालेन प्रतिष्ठा कारापिता ।

2. See above, p. 36.

3. संवत् १७६६ माघ सुदी ६ श्री मूलसंघे भट्टारक जगतकीर्ति सघही श्री दयालदास प्रतिष्ठा कारापिता ।

4. Ps., p. 7.

5. Ibid., p. 77.

6. संवत् १७७३ फाल्गुण मास शुक्ल पक्षे तृतीया तिथी श्री मूलसंघे भट्टारक श्री देवेन्द्रकीर्ति तदाम्नाये खंडेलबालान्वये लुहाड़िया गोत्रे धोलेट नगरे सघही छीहड़सगमल प्रतिष्ठा कारापिता । (Temple of Chaudharis, Jaipur.)

7. संवत् १७८३ वैशाख बदी ८ बुधे बांसखोह नगरे भट्टारक श्री देवेन्द्रकीर्ति तदाम्नाये लौहाड़िया गोत्रे सघही श्री हृदयरामेन प्रतिष्ठा कारिता । मैसा अल्लैराज नित्यं प्रणमति ।

8. Ps., pp. 48 and 56.

9. Ibid., p. 214.

10. Ibid., p. 219.

11. See above, p. 47.

12. Ps., p. 48.

13. Ibid., p. 56.

Samgha led by Saṅghī Rāyachandra to Junagad where an installation ceremony of some Yantra was performed by Rāyachandra through him.¹ In 1804 A.D., the same person celebrated the consecration ceremony of images at Jaipur as a result of his preaching.² After him, Narendrakīrti II, Devendrakīrti and Mahendrakīrti became the Bhaṭṭārakas one after another in succession.

BHAṬṬĀRAKAS OF NAGAUR PAṬṬA: Jinachandra had two pupils named Prabhāchandra and Ratnakīrti. During his life time, there arose a disagreement and his second disciple Ratnakīrti established his separate seat at Nagaur. He died at Ajmer which is shown by an inscription of 1515 A.D. on the *Cbbatrī* of Bhaṭṭāraka Ratnakīrti.³ After him, Bhuvanakīrti became the Paṭṭadhara who was followed by Dharmakīrti in about 1533 A.D. In 1542 A.D., a copy of the *Dharmaparīkṣhā*⁴ was prepared by this devotee. After him, Viśālakīrti became the Pontiff in about 1544 A.D. He was followed by Lakshmīchandra. In 1579 A.D., Lūṇā of his line got a copy of the *Dhanyakumāra charitra*⁵ written in order to offer it to the nun Karamālī in present. Later on, Sahasrakīrti, Nemichandra and Yaśakīrti became Bhaṭṭārakas one after another in succession.

Yaśakīrti was the Bhaṭṭāraka of some importance. Under his inspiration, manuscripts were prepared and images were installed. An inscription engraved in the Jaina temple of Ādinātha at Revāsā of 1604 A.D. records that it was constructed by Sāha Jītamala and his brother Nathamala, the two sons of Devidāsa the chief minister of Rāyasāla at the preaching of Bhaṭṭāraka Yaśakīrti.⁶ His followers Rūpā and his son Duṅgarasi of Jobanera made the specimen of *Dharmaparīkṣhā*⁷ ready for presenting it to Guṇachandra in 1609 A.D. The *Pañchas* of Revāsā presented a throne to him in 1615 A.D.⁸ He was followed by Bhānukīrti and Bhūṣaṇakīrti. Bhūṣaṇakīrti had two pupils namely Dharmachandra and Ratnakīrti. Again a trouble arose between them, and Ratnakīrti established his separate Paṭṭa at Ajmer. After Dharmachandra, Devendrakīrti, Amerandrakīrti and Ratnakīrti became the Bhaṭṭārakas one after another in succession of Nagaur Paṭṭa.

1. See above p. 47.

2. See above p. 47.

3. संवत् १५७२ का फागुण बदी ६ रविवारे भट्टारकजी श्री रत्नकीर्तिजी की छत्री ।

4. PS., p. 21.

5. Ibid., p. 108.

6. ARMA, 1934-35, Non.

7. PS., p. 20.

8. श्रीमद् भट्टारकजी श्री १०८ श्री यशकीर्तिजी तस्य आमनाय का श्री पंचा सिंहासन कराय बड़ायो रेवासा नगरे सं. १६७२ का मिति फाल्गुन सुदी ५ ।

BHATTĀRAKAS OF AJMER PATTĀ: Ajmer already remained a seat of the Bhattārakas in early times; but for it, there is no definite epigraphical and monumental evidence. Mr. Harbilāsa Shārdā in his book¹ mentioned the inscriptions of the eighth or ninth century on the Chabūtaras and Chhatris commemorating the death of the Digambara Jaina Bhattārakas and the Paṇḍitas. But in reality these inscriptions belong to the eighteenth and nineteenth centuries.

Ratnakīrti separated himself from Nagaur Patta and established his seat at Ajmer. In 1694 A.D., Saṅghi Jesā of his line celebrated the consecration ceremony of images at Jobanera through him.² He was followed by Vidyādhara and then, Mahendrakīrti became the Bhattāraaka. In 1709 A.D., Vijayakīrti constructed the Chabūtarā over the remains of Bhattāraaka Ratnakīrti. Later on, Anantakīrti became the Pontiff. Rāmasimha performed the consecration of the temple of Sāhas as well as of images at Māroṭha in 1737 A.D. as advised by him.³ Next Bhuvanabhūshana became the Paṭṭadhara who was followed by Vijayakīrti. In 1753 A.D., Vijayakīrti constructed the Chhatris over the remains of Anantakīrti and Bhuvanabhūshana. Āchārya Rājyākīrti constructed the Chhatri over Bhattāraaka Vidyānanda. In 1760 A.D., Vijayakīrti spent the rainy season at Māroṭha.⁴ After him, Trilokendrakīrti became the Bhattāraaka. Bhattāraaka Bhuvanakīrti erected the *pāduka* of Trilokendrakīrti in 1781 A.D. In 1793 A.D., Dharmadāsa celebrated the installation ceremony of images on a large scale through Bhuvanakīrti.¹ In 1805, he visited Maroṭha from where he proceeded to Kuchāman.²

In 1818 A.D., Pannālāla, pupil of Bhuvanakīrti repaired the throne brought from Revāsā for Yaśakīrti. Bhattāraaka Ratnabhūshana constructed

1. Ajmer Historical and Descriptive, p. 123.

2. See above, p. 48

3. See above, p. 43

4. सवत १८१४ का मिति आषाढ़ सुदी १० दिने श्रीमद् भट्टारक श्री विजयकीर्ति महाराज महाराठ नगरे मध्य चतुर्मास कियो ।

1. संवत १८५२ वैशाख माह शुक्ल पक्षे तिथि पंचानन गुरुवासरे अजमेर महादुर्गे सौंधिया दोलतराजजी राज्ये श्री मूलसंघे भट्टारक श्री भुवनकीर्तिस्तदाम्नाये गंगवाल गोत्र सघही बर्मदासेन इदं प्रतिमा कारापिता ।

2. महाराष्ट्र नगरे नित्य उत्सवे जिनमन्दिरे साबां गोष्ठी जयोत्सव सवाम्येतर सं. १८६२ का बर्षे मिति आषाढ़ मासे कृष्ण पक्षे तिथ्यो अप्ठोयाम संगलवारे श्री मूलसंघे नंभाम्नाये—अजमेर पट्टे शोमित भट्टारकजी श्री १०८ श्री भुवनकीर्तिजी, पंडित कालूराम — संघाष्टक सहित महाराठ पश्चात्या साहां की गोष्ठी का समस्त श्री पंच महाजना श्रावक श्राविका बर्मानुराग भाव सहित राख्या । पाछ पंचा सेली मारोठसेति सीख मांगकर मिति कालुन बदी ५ कुचामन पधारिया । (Inscription, Sāha Jaina Temple Māroṭha.)

Chhatris over the remains of Bhaṭṭāraka Bhuvanakīrti in 1835 A.D. There is also the Chhatrī of Bhaṭṭāraka Padmanandi with the inscription of 1871 A.D.

Besides, a large number of Chabūtarās and Chhatris built over the remains of the Āchāryas and the Paṇḍitas are found at Ajmer. There is an inscription of 1725 A.D. on the Chabūtarā built over the remains of Viśālakīrti. Āchārya Bhaṭṭāraka Śrī Vijayakīrti constructed the Chabūtarā and foot prints of Āchārya Śrī Bhānukīrti in 1744 A.D. at Ajmer whereas he actually passed away at Danta in Sekhāvāṇī. Paṇḍita Basantarāma constructed the Chabūtarā of the Āchārya Ratnabhūṣha in 1756 A.D. The Chabūtarā of Āchārya Devendrakīrti was built by Gaṇeśīmala in 1757 A.D. Paṇḍita Basantarāma also constructed the Chabūtarā over the remains of Tilakabhūṣha in 1754 A.D.

Pt. Tulasīdāsa constructed the Chhatrī over the remains of Pt. Hemarāja, a disciple of Āchārya Rājākīrti. In 1754 A.D., the *pāduka* of Pt. Vakasarāma was erected. In 1760 A.D., Pt. Daulatarāma constructed the *pāduka* of his teacher Rāmachandra who was a pupil of Hemarāja. In 1761 A.D., Pt. Savāīrama constructed the Chabutarās of Pt. Rupachanda, Pt. Malukachanda and Pt. Abhairāma. The *pāduka* of Pt. Viradhīchanda was erected in 1798 A.D. The Chabūtarā of Pt. Pannālāla was built in 1844 A.D. Pt. Pannālāla was a disciple of Bhaṭṭāraka Bhuvanakīrti who repaired the throne of his master in 1818 A.D.

It is thus clear that several Bhaṭṭārakas, Āchāryas and Paṇḍitas lived and played an important part in the history of medieval Jaina society when there was anarchy. At this time, the Muslims were carrying on persecutions and destruction, and the Marāṭhās were raiding the different parts of the country. The life and property of the people became unsafe and insecure. Even at this time, Bhaṭṭārakas wandered from place to place without any anxiety and fear for the propagation of Jainism.

Bhaṭṭārakas rendered valuable services to Jainism in medieval times. Some of the Bhaṭṭārakas like Sakalakīrti and Subhachandra were great scholars who wrote their literary works in Sanskrit, Prākṛit, Apabhraṃśa, Hindī, Gujarātī and Rājasthānī languages. The preservation of manuscripts was the most valuable work done by them at this time. Several copies of the works on grammar, medicine, mathematics and similar subjects were prepared. They also contributed towards art and architecture. Installation of various images was considered to be their main work. As their Maṭhas were cultural

centres, they patronised music, painting, sculpture, dancing and other arts. In social sphere also, their services are remarkable. They often arranged long pilgrimages with a large number of followers. They sometimes looked after the management of the holy places; for instance, Śrī Mahāvīraji was managed by the Bhaṭṭārakas of Jaipur. Some of them possessed miraculous powers gained through *mantras*. To walk through air, to remove the effect of poison and to make stone image speak are some of the miracles ascribed to them. They used to visit the courts of Hindu and Muslim rulers and induced them to observe the doctrine of *ahiṃsā* by the prohibition of the slaughter of animals in their kingdom on certain fixed days of the year.

CHAITYAVĀSĪ SYSTEM IN RAJASTHAN

The system of the Chaityavāśī functioned in Rajasthan with great success and advantage. A Jaina monk according to the rule prescribed for him does not usually stay longer than one night in a village or five nights in a town. This practice is found in Jainism as well as in Buddhism; and it is an inheritance of Sramāṇa culture. At the same time, there came gradually a good deal of laxity in the conduct of the saints.

Āchārya Dharmasāgara in his *paṭṭāvalī* writes that in 355 A.D., this practice of Chaityavāśī started.¹ But according to Muni Kalyāṇa Vijaya, it had originated even earlier and in 355 A.D., it had become well established practice.² At present, the Yatis or Śrīpūjyas in the Svetāmbaras and the Bhaṭṭārakas in the Digambaras are known as *Maṭhāvāśī*. All are collectively known as Chaityavāśī.

The Chaityavāśī system seems to have developed in Rajasthan from about the 8th century A.D. The Jaina Āchāryas of Rajasthan such as Haribhadrasūri³ and Jinavallabhasūri⁴ had drawn the attention of the people towards the laxity in the ways of the monks. They resided in temples and used their wealth for their personal good. They put on even coloured or scented clothes. They ate food or sweets fetched by the monks. They used to hoard money and relish delicious dishes. They used *sachitta* water as well as fruits and flowers. They sold idols and purchased children in order to make them their disciples.

1. *JSAI*, p. 351. 2. *Ibid.* 3. *Sambodhaprakaraṇa*, Verses 27, 34, 46-49, 61, 63, 68 etc. 4. *Saṅghapaṭṭaka*, Verses 7, 11, 12, 15, 21 etc.

Sīlaguṇasūri, the teacher of king Vanarāja Chāvadā (765–825 A.D.) asked him to issue orders forbidding the stay of other saints except Chaityavāsī saints in the city of Anāhilavāḍa. In order to violate it, in 957 A.D. Jineśvarasūri and Buddhisāgarasūri defeated the Chaityavāsīs in the debate in the royal court of Durlabharāja and thus sought permission for the admission of the Vidhimārga in Pāṭaṇ.

That Chaityavāsīs had deviated considerably from the traditional ways of Jaina Sādhus is evident from several Jaina temples and idols installed by them. This was the practice of the laity and not of the Sādhus. But the Chaityavāsīs saw no harm in these deviations and argued that what was meritorious for the laity was equally creditable for the Sādhus. There are inscriptions which give us information about the practice of the Chaityavāsīs in Rajasthan. In 1354 A.D., Rāmachandrasūri of Jirāpalli Gachchha for self-merit constructed the *devakulikā* at Jirāpalli in Sirohi State.¹ Hematilakasūri for the merit of his teacher constructed the *raṅgamandapa* of the temple at the village Varmāna in Sirohi State in 1389 A.D.² In 1397 A.D., Vāchaka Somaprabhasūri of Pishpalāchārya Gachchha constructed an image of Sumatinātha at Ajāri which was consecrated by Vīraprabhasūri.³ Vīraprabhasūri constructed the *mandapa* in 1418 A.D. at the village Vīravādā.⁴ In 1464 A.D. Vijayaprabhasūri of Kāchchholīvālā Gachchha built the *devakulikā* in the temple of Ajitanātha for the merit of Guṇasāgarasūri at Sirohi.⁵ Bhadreśvarasūri for the merit of Tilaka Sūri made *devakulikā* of Ādinātha at Jirapalli.⁶ Udaivardhana of Kāchchholīvālā Gachchha built *devakulikā* at Sirohi.⁷ Pārśvadevasūri of Nāpaka Gachchha with his disciple Vīrachanda constructed *lagikā* at the village Velāra.⁸ Nanna Sūri of Pratimākadhāra Pratiṣṭhā Gachchha erected the image of Ādideva in the building at Vasantagadh.⁹

In the Digambara Jaina literature, there is no definite and clear mention of the time when the system of Chaityavāsīs started. But that it was in existence in the 8th century A.D. in the south is known from several inscriptions. In Rajasthan, the Bhaṭṭārakas were also in possession of villages and gardens. They renovated temples, constructed inns and gave food to other monks. It seems that, in spite of their being Chaityavāsīs, the earlier

1. APJLS, No. 119.

2. Ibid., No. 113.

3. APJLS, No. 432.

4. Ibid., No. 278.

5. Ibid., No. 246–248.

6. Ibid., No. 116.

7. Ibid., No. 249.

8. Ibid., No. 337.

9. Ibid., No. 445.

Bhāṭṭarakas remained naked, and this was probably necessary in order to show their separation from the saints of the Svetāmbaras. At present, there is a tendency in the Bhāṭṭarakas to put off their clothes while eating food but wear them at all other times. It shows that they remained naked in the past and the practice of wearing clothes started afterwards. In the 16th century A.D. Bhāṭṭaraka Srutasāgara writes that in Kalikāla, Muslims seeing the Yatis naked began to do mischief and ill-treat them. Therefore, in Mandapadurga, Basantakīrti gave instructions that the saints at the time of *charyā* (begging food and going out) should cover their body with mat and other things.¹ In the *pañṇāvalī* of Mūlasaṃgha, there are names of the Bhāṭṭarakas of Chitor.² One of them was Basantakīrti who lived in about 1207 A.D. At that time, there was the great fear of the Muslims. From the 13th century onwards, the Digambara saints while going out began to use mat and other things in order to cover nakedness.

In the domain of religion, the Bhāṭṭarakas were the spiritual heads having several Āchāryas and Paṇḍitas under their control. They enjoyed comforts and received money in various ways from the Śrāvakas. They possessed administrative powers and used to appoint the Āchāryas and the Paṇḍitas at different places in order to carry on the religious affairs.

MINOR PROTESTANT AND NON-PROTESTANT SECTS

The effect of the Muslim invasions of the Jaina religion is seen in two ways. It brought different Jaina sects closer together for self defence against the iconoclasts. At the same time, it drove others away from idolatry altogether. It, therefore, naturally divided both Digambaras and Svetāmbaras each into two divisions known as idol-worshippers and non-idol-worshippers. The sect of non-idol-worshippers reminds one of the early Hindu traditions of Vedānta and Nirguṇa Bhakti movement of Kabīra and Nānaka. With the impact of the Muslim culture, some sections of Jainas began to denounce idol worship with great vehemence. The following sects are the opponents of the idol worship in Rajasthan.

(a) **LOṆKĀ SECT:** In Ahmedabada, Loṇkā earned his livelihood by copying books in the Upāsarā of a Yati called Jñānaji. While writing these books, he was struck with the fact that idol worship was not mentioned

1. JSAL., p. 363.

2. I. A., XX, p. 347.

in them. He pointed it out to Jñānaji and others, and a sharp controversy arose between them as to the desirability of idolatry. At last in 1451 A.D., he organized a new sect of his own called Loṅkā Sect after his own name. He prohibited the installation of images and declared his disbelief in such essential rites as *Pausadha*, *Pratikramaṇa*, *Pratyākhyāna* and even in charity. He did not like the rites in which even the slightest touch of violence or injury was involved. The Muslims at this time were destroying the temples and the images. This gave him the opportunity to spread his doctrine well. Great slackness had also come in the mendicants, because they possessed not only the books and clothes but even wealth. There were mutual quarrels among them. For this type of behaviour, the people began to criticize them. He took advantage of all these circumstances in propagating his doctrines by going from place to place.

Loṅkā pronounced 31 *Sūtras* as the foundation of his tenet and gave a new interpretation of such *Sūtras* as seemed to support image worship. He made such drastic changes in the *Āvaśyakaśūtra* that they altogether assumed a new form. In 1476 A.D., he met a man named Bhāṇa, a native of Ārāghaṭa-pāṭaka near Sirohi who took *sanyāsa* without being initiated by any teacher. This monk assumed the false name of Dhūṇḍhaka. In 1511 A.D., he secured a disciple called Rupakaji and the old Vara Simha became his disciples in 1521 A.D. and 1530 A.D. respectively. Thus, though Loṅkāśāha himself was not initiated, others were initiated by him and became saints.

(b) **STHĀNAKAVASĪ SECT:** Some of the members of the Loṅkā Sect disapproved of the lines of their Sādhus declaring that they lived less strictly than Mahāvīra would have wished. A Loṅkā layman Viraji of Sūrat received initiation as a Sādhu and won great admiration through the strictness of his life. Many from the Loṅkā Sect joined this reformer; and they took the name of Sthānakavāsīs while their enemies called them Dhūṇḍhiyā. The followers of this sect are found in all the important cities of Rajasthan.

(c) **TERĀPANTHĪ SECT:** The founder of Terāpanthī Sect was Bhikamaji. After a critical study of the scriptures, he came to know that the Jaina Sādhus were not leading their lives according to Śāstric injunctions and were not promulgating the true principles of Jainism. The Sthānakvāsīs stayed in the places specially set apart for Sādhus to live in. He began to stay even in the places meant for laymen. Once, a strange coincidence took place.

Some *Sādhus* and laymen both numbering thirteen were staying in a shop. This led a poet of the *Sevaga* class to compose a short parody ridiculing the sect and nicknaming it *Terāpanthī* (the path of thirteen). *Bhikamaji* gave a very appropriate interpretation to it. He said the number indicated five great vows (*Mahāvratā*), five rules of conduct (*Samitis*), and control of body, mind² and speech (three *Guptis*).

Terāpanthīs do not worship idols. They think that worship of idols does not lead to salvation. They meditate upon and mentally worship those highly developed souls who have attained liberation. They worship and revere those living beings who have renounced the world absolutely and lead the life of asceticism strictly observing the five great vows. The followers of this sect are mostly found in Bikaner and Jodhpur States.

Like the *Śvetāmbaras*, the *Digambaras* were also divided into the sects of idol-worshippers and non-idolworshippers. In course of time, the sect of idol-worshippers was further split into several sub-sects.

(a) **TĀRAṆAPANTHĪ SECT:** *Tāraṇapanthī* Sect is the sect of non-idol worshippers among the *Digambara* Jains. It was founded by *Tāraṇa Svāmī* who was born in 1448 A.D. and died in 1515 A.D. Like *Loṅkā*, *Tāraṇa Svāmī* also denounced idol worship. His followers do not worship idols, but they do worship the fourteen scriptures written by him. In this respect, they remind us of the *Sikhs* who worship the *Granthasābha*.

(b) **TERĀPANTHĪ SECT:** The idolatrous sect of *Terāpanthīs* was founded by *Pt. Amara Chanda Baḍajātyā*, a resident of *Sāngāner*. It became rapidly popular in *Rajputana* in the 17th century. Originally, it was known as *Vidhimārga* but its opponents nicknamed it as *Terāpanthīs* just to ridicule it. The *Terāpanthīs* protested against the elaborate ritualism of the *Bhaṭṭārakas*. During the life time of *Banārasīdāsa*, the great scholar and reformer of *Agra*, this sect gained great popularity. It is defined by some as a sect which emphasizes the thirteen points of self discipline for building up the character; others, however, believe that the name was given by its opponents to ridicule it.¹ The *Digambara Terāpanthīs* are held in contempt by the *Bhaṭṭārakas* like the *Śvetāmbara Terāpanthīs* by the *Śrīpujyas*. *Bakhata Rāma* in the *Buddhivilāsa* says that this sect differs from the original faith in thirteen points; and hence, it is called *Terāpanthī*. The *Terāpanthīs* do not recognize the superior

position of the Bhaṭṭārakas. The Terāpanthīs of the Svetāmbaras and the Digambaras differ from each other. The former do not worship the images while the later do. The Digambara Terāpanthīs worship the images but not with the flowers, fruits, sandal and *prakṣāla*. The worship, in this way according to them, involves *himsā* and therefore militates against the fundamental principles of Jainism.

(c) GUMĀNAPANTHĪ SECT: Gumānapanthī Sect flourished in the 18th century A.D. and was so called after the name of its founder Gumānīrāma, the son of Pt. Toḍaramal of Jaipur. It was also known as *Suddhāmāya*, because particular emphasis was laid on the purity of conduct of its followers by imposing certain rules of discipline on them. This sect spread in several parts of Rajasthan outside Jaipur such as Māroṭha, Bhāḍavā etc.

(d) BĪSAPANTHĪ SECT: The Bīsapanthīs are the followers of the Bhaṭṭārakas. They assumed its name because they thought that they were superior to Terāpanthīs. This sect permits idol worship and supports the cult and methods of the Bhaṭṭārakas. In this sect, the idols are worshipped with water, lamp, flowers and sandal. The followers of this sect are found in Jaipur, Ajmer, Nagaur and Māroṭha.

(e) TOTĀPANTHĪ SECT: In course of time, an attempt was made for the compromise between Bīsapanthīs and Terāpanthīs. A new sect known as Totāpanthī came into existence. This sect partly consists of Bīsapanthī Sect and partly Terāpanthī Sect. It is, therefore, also known as *Sādḥī Solāha Pantḥī* Sect. It remained confined only to Nagaur.

These idolatrous sects do not materially differ from each other in the Digambaras. Their founders namely Amara Chanda Baḍajātyā and Gumānī Rāma were anxious to maintain the individuality of their sects; and hence, the nominal differences were emphasized.

CASTES AND GOTRAS IN JAINISM

Most of the Castes and their Gotras found among the Jains in the north have their origin in Rajasthan. The time and the manner of their origin is shrouded in considerable mystery. There are many legendary accounts of their origin which tell us that they are of great antiquity. But, as a matter of fact, no names of these Castes and their Gotras before the seventh century are traceable. From the historical point of view, these Castes and their Gotras

seem to have come into existence between the eighth and the thirteenth century A.D., the time of golden age for Jainism in Rajasthan. There were born great influential saints like Hemachandra and Jinachandra who converted the Rajputs Brāhmaṇas and Vaiśyas to Jainism. Even the Jaina statesmen like Vimala and Vastupāla tried to spread Jainism by rendering meritorious services. The merchants also spent countless wealth for its propagation by constructing beautiful temples and placing images in them. In this way, Jainism was accepted by a large number of masses who formed different Castes.

(1) **OSAVĀLAS:** Osavālas are found in all the important cities of Rajasthan. They occupy a prominent position both in administrative and commercial spheres. Their origin is from the place named Osia in Marwar. This town was visited by Uppaladeva, the Scion of the ruling family of Śrīmāla who being pressed by his enemy sought refuge at the hands of a ruler of the Pratīhāra dynasty which was then supreme in Marwar. At this time, the Jaina saint Ratnaprabhasūri came to this place and found the only son of Uppaladeva bitten by a snake. The king requested Ratnaprabha to cure him which he did. The king with his subjects embraced Jainism and Ratnaprabhasūri formed the Osavāla Caste of these people. There are three views about the time of this incident.

1. According to the *Nābbhinandanoddhāra-prabandha* and the *Upakeśa-gacchha-charitra*, Ratnaprabhasūri, the seventh *paṭtadhara* in the line of Pārśvanātha, established the Osavāla in Vīra Nīrvāṇa Samvat 70 (457 B.C.)
2. In the opinion of the Bhāṭas, the caste of the Osavālas with their eighteen Gotras was established by the teachings of Ratnaprabhasuri at Upakeśanagara in Marwar in 222 V.E. (165 A.D.)
3. But both these views do not seem to be correct, because there is no mention and trace of this caste before the 8th century A.D. It seems to have come into existence afterwards. The king Uppaladeva and his subjects were converted to Jainism by Ratnaprabhasuri who formed their caste of Osavālas.

GOTRAS OF THE OSAVĀLAS: After the conversion, Osavālas continued to multiply and they formed eighteen Gotras according to the traditions. But the process of the multiplication continued further particularly because they ceased to be a fighting race; and there was no mass casualty due to any battle. It is believed that there are 1444 Gotras of the Osavālas. But these are not the main Gotras. They just represent simply

the branches and sub-branches. Yati Śrīpāla refers to the manuscript which mentions 609 Gotras.¹ The poet Rūpachanda of the eighteenth century A.D. in his *Oṣvālarāsa* mentions about 440 Gotras.² Some are territorial, some are individualistic, and others are occupational.

(a) **TERRITORIAL GOTRAS:** Some Gotras were named after the places of their origin. Jinadattasūri gave *vāsakeshepa* to the two princes namely Śrīdhara and Rājadhara of *Rāvala* Sāgara at Bhaṇasāla in Jaisalmer. The Princes and after them their descendants and still further those who were closely or remotely related to them, all came to be called Bhaṇasālīs. And thus was established the Bhaṇasālī Gotra.³ In 1542 A.D., Sāha Vīdaka of this Gotra celebrated the consecration of Chandraprabha through Jinabhadra Suri at Jaisalmer.⁴ So the Gotra must have strated not later than 1500 A.D. The Kāchholī Gotra was formed after the village named Kāchchhola in Sirohi State probably at the beginning of the 13th century A.D. In 1286 A.D., Ajaya-simha of this Gotra installed the image of Pārśvanātha at Kachchholī for acquiring merit for his parents.⁵ Koranṭa Gotra originated from the place named Koranṭa in Marwar. In 1450 A.D. Sāha Vīśala of this Gotra for acquiring merit for himself celebrated the consecration ceremony of the image of Sumatinātha through Kakkasūri of this Gachchha.⁶ Some Oṣavālas of Pūgala settled at another place, and they began to be called by the name Pūgala. Meḍatavāla Gotra came into existence after the city of Mertā in the former Jodhpur State. The inscriptions of the 16th century of this Gotra are available at Mertā and Udaipur.⁷ The Oṣavālas who came from Kanauj, were grouped under Kanaujiā Gotra. In 1502 A.D., Sākheḍha of this Gotra for the merit of his father consecrated the Śītanātha *bimbu* through Devagupta Suri.⁸ Kāṅkriā Gotra originated from Bhīmasī who lived in the village Kāṅkarāvata.⁹ He was the Sāmanta of Mahārāṇā of Udaipur and was converted to Jainism by Jinavallabhasūri of the Kharatara Gachchha. There is a mention of this Gotra in the inscription of 1442 A.D. found at Alwar.¹⁰ It is clear that these Gotras started mostly between the 13th and the 15th centuries A.D.

(b) **OCCUPATIONAL GOTRAS:** Some Gotras originated from the occupations of certain Jains. Rāthḍa Rāva Chūṇḍā gave his treasury to

1. *Jaina Sampradāya Śikṣā*, p. 656.

2. *Jaina Bhārati*, Vol. XI, No. 11.

3. NJI, III, p. 28. 4. *Ibid.*, No. 2328. 5. APJLS, No. 611. 6. NJI, No. 2325.

7. NJI, Nos. 1131 and 1296. 8. NJI, No. 1101. 9. HOO., p. 353. 10. NJI, No. 988.

Ṭhākarasī. It is therefore the descendants of Ṭhākarasī that began to be called Kothārī. From the inscription of 1456 A.D., it is clear that Megha of this Gotra celebrated Vāsapūjya *bimba* through Vinayaprabhasūri of Nāgendra Gachchha.¹ Those people, who did the work of cashiers, were called Khajāñchī. The Bhaṇḍārīs claim Ḍaḍrāo as their great ancestor.² In 992 A.D., he adopted Jainism from Yaśobhadrasūri of the Saṇḍeraka Gachchha. Officially, Ḍaḍrāo was designated as *Bhaṇḍārī* or the person in charge of the store house; and consequently, his descendants became known as Bhaṇḍārīs. The earliest inscription of this clan at Nāḍlāi of 1132 A.D. refers to Bhaṇḍārī Nāgaśiva as a witness to a certain grant.³ Another inscription of 1184 A.D. refers to one Bhaṇḍārī Yaśovīra as the lord of Palla (a village six miles to the west of Jodhpur).⁴ A Jalor inscription of 1185 A.D. records the rebuilding of the Jaina temple by Bhaṇḍārī Yaśovīra, son of Pāsu, in accordance with the orders of Mahārājā Sāmanta Simha.⁵ The descendants of the person, who deals in ghee, were called Ghīyā. In 1569 A.D., Narabaḍa of this Gotra set up the image of Sambhavanātha through Hīravijaya of Tapā Gachchha.⁶ It is heard that the ancestor of the people of Vaidys Gotra cured the disease of an eye of the queen of Mahārājā of Udaipur. Therefore, he was given the title of Vaidya, and his descendants became famous by Veda Gotra.⁷ In 1455 A.D., Bhāḍāka of this Gotra installed the image of Vimalanātha through Kukaḍāchārya of Upakeśa Gachchha.⁸ The Mahājani Gotra was probably formed from the profession of *Mahājana*. The inscription of 1457 A.D. records that Nālha of this Gotra consecrated an image of Śāntinātha through Kakkasūri.⁹ There are also Chandāliyā and Bambi Gotras found among the Osavālas. Their business was with these sorts of people; and, therefore, they began to call themselves by these names. In 1745 A.D., Ratnapāla of Chandāliyā Gotra set up the image of Suvidhinātha for the merit of his father through Puṇyanidhānasūri of Maladhāri Gachchha.¹⁰

(c) GOTRAS AFTER PERSONAL NAMES: The names of the Gotras were also given after certain famous persons. The Ādityanāga Gotra originated from the well known person Ādityanāga who was very famous for

1. NJI., Nos. 2084 & *Jaina Sampradāya Śikshā*, p. 625.

2. Some distinguished Jainas, p. 36.

3. Ibid., p. 37.

4. Ibid.

5. Ibid.

6. NJI., III, No. 5372.

7. HOO., p. 166.

8. NJI., I, 2334.

9. Ibid., 2577.

10. Ibid., II, 1285.

liberal charities and solicitude for social welfare.¹ Numerous inscriptions of the 14th, 15th and 16th centuries on the pedestals of the images of this Gotra are also found in various places such as Jodhpur, Nagaur, Bālotarā etc.² After addressing Paṇvāra Rājapūta Lāla Simha in 1110 A.D., Jinavallabha Sūri established the Lālāṇī Gotra.³ Lāla Simha had seven sons. The eldest son was very strong (Baṇṭha) and from him originated Baṇṭhiyā Gotra. In 1444 A.D., Sāha Jayavaḍa of Lālāṇī Gotra set up the image of Dharmanātha through Jayakeśarī Sūri of Añchala Gachchha.⁴ In 1479 A.D., Sāha Hāmā of Baṇṭhiya Gotra made the celebration of Jinavarendra *Paṭtikā* through Jinachandra Sūri.⁵ It is said that the descendants of Gadāsāha were called Gadahiṇyā.⁶ In 1411 A.D., Sāha Ānā of this Gotra for the merit of his wife Bhīmanī celebrated the consecration ceremony of the image of Śāntinātha through Devaguptasūri of Upakeśa Gachchha.⁷ Lūpiyā Gotra was named after Lūpa Simha who accepted Jainism from Jinadatta Sūri. In 1456 A.D., the image of Pārśvanātha was consecrated by Geśaka of this Gotra through Jinabhadrasūri of Kharatara Gachchha.⁸ In 1148 A.D., Hemachandrasūri of Pūrṇatala Gachchha by addressing Paṇvāra Rājaputa Jagadeva converted him to Jainism.⁹ Sūra and Sāñvala were the two sons of Jagadeva. The descendants of Sūra were called Surāṇā and of Sāñvalā were known as Sāñkhalā.¹⁰ In 1444 A.D., Sonapāla of Surāṇā Gotra installed the image of Sumatinātha through Vijaya Chanda Sūri of Dharmaghosha Gachchha.¹¹ The consecration ceremony of the image of Sumatinātha was performed by Lākṣhāka of Sāñkhalā Gotra through Vijaya Chanda Sūri of Dharmaghosha Gachchha in 1438 A.D.¹² Dugaḍa and Sugaḍa, the two brothers accepted Jainism from Jinachandrasūri.¹³ The descendants of Dugaḍa were called Dugaḍa and of Sugaḍa by the name Sugaḍa. In 1460 A.D., Nāgarāja of this Gotra celebrated the consecration of the image of Śreyāṇsanātha through Somasundara of Rudrapalli Gachchha.¹⁴ The Botharā Gotra was named after Bohitha, the son of the king named Sāgara of Delavāḍā.¹⁵ In 1477 A.D., the installation ceremony of the image of Śreyāṇsanātha was

1. *Bhagavān Pārśvanātha ki Paramparā Kā Itihāsa*, p. 1109.
2. NJI., Pt. I & II.
3. *Jaina Sampradāya Śikshā*, p. 626.
4. NJI., No. 2317.
5. Ibid., No. 2404.
6. *Jaina Sampradāya Śikshā*, p. 628.
7. NJI., No. 1062.
8. *Jaina Sampradāya Śikshā* pp. 635-637.
9. NJI., No. 2186.
10. *Jaina Sampradāya Śikshā*, p. 637.
11. NJI., No. 1079.
12. NJI., No. 1877.
13. *Jaina Sampradāya Śikshā*, p. 638.
14. NJI., No. 1267.
15. *Jaina Sampradāya Śikshā*, pp. 639, 640 and 641.

performed by Thāhā of Botharā Gotra through Jina Chanda Sūri of Kharatara Gachchha.¹ From the person Dūdherā, this Gotra became famous as Dudheriyā Gotra.² On the preaching of Jinakuśala Sūri, Dūngara Simha, the Chauhāna Rājput accepted Jainism. From this name, his descendants were called Ḍāgā.³

(d) KULAS CONVERTED INTO GOTRAS: Some Kulas also in course of time were converted into Gotras. The ancient Kaśyapa Kula in course of time was converted into Kaśyapa Gotra. From the inscription of 1458 A.D., it is clear that Chuḍā of this Gotra celebrated the consecration ceremony of the image of Neminātha through Īśvarasūri of Saṇḍeraka Gachchha.⁴ In the 13th century A.D., Sravaṇa, the son of Karṇa Simha, accepted Jainism from Yaśobhadra Sūri.⁵ His descendants also followed Jainism and became known by Sisodiyā Gotra.

(e) GOTRAS FORMED AFTER ACTIONS: Some Gotras have been also formed after certain actions. The Baraḍiyā Gotra is said to have originated in about the 11th century A.D. from Nāga Vyantara who gave Varadiyā (gave promise) to Nārāyaṇa.⁶ Baraḍiyā is the Apabhramśa of Varadiyā. In 1527 A.D., the image of Sāntinātha was consecrated by Sāha Ṭoḍara of this Gotra.⁷ Pāsu was an expert in examining jewels. His descendants were, therefore, known by Pārakha or Paṛikshā.⁸ In 1461 A.D., Surapati of this Gotra celebrated the consecration ceremony of the image of Suvidhinātha through Jina Chandra of Kharatara Gachcha.⁹ In 1120 A.D., Jinadatta Sūri after addressing Jobana and Sachchu established Bāhuphaṇā Gotra.¹⁰ His descendants did not move from the battle field and therefore they were called Nāhaṭā. It may also be suggested that Bāhuphaṇā Gotra was named after the well-known person named Bappanāga.¹¹ It is known from the inscriptions of 1329 A.D. that Mokhaṭa of this Gotra for the merit of his parents set up the image of Sumatinātha through Kakka Sūri.¹² In 1439 A.D., Mājāṇa of Nāhaṭā Gotra constructed *devakulikā* of Vimalanātha temple at Karahaḍa through Mañjanasaḡara Sūri.¹³ The Sultan of Māṇḍalgarh being impressed by the virtues of Jhāṇjhana Simha, allowed him to keep the

1. NJI., No. 1317.

2. HOO., p. 312.

3. Ibid., No. 542.

4. NJI., 1991.

5. HOO., p. 393.

6. *Jaina Sampradāya Śikshā*, p. 822.

7. NJI., No. 1192.

8. *Jaina Sampradāya Śikshā*, p. 628.

9. NJI., No. 2189.

10. *Jaina Sampradāya Śikshā*, p. 631.

11. *Bhagavān Pārśvanātha Kī Paramparā*

Kā Itihāsa, p. 1109.

12. NJI., No. 2253.

13. NJI., No. 1957.

Kaṭāra (knife) in the royal court. His descendants, therefore, became famous by *Kaṭāriyā Gotra*.¹ By the influence of the discourses of Bhuvana Sundara, *Saṅghavī* Tukade, Pāsade, Punasi and Mūlā of *Kaṭāriyā Gotra* constructed a *devakulikā* in Jirāpalli temple in 1426 A.D.² The people, who went on pilgrimage, were given the title of *Saṅghavī*. A person named Kākū was given the title of *Nagara Settha*. His descendants therefore began to be called *Seṭhiyā*.³ In 1095 A.D., Jinavallabhasūri came to Mandor which was ruled by the king named Nānuḍe Paḍihāra. His son was Kukaḍadeva who was suffering from leprosy. The king requested him to cure him. He asked the king to bring ghee of some cow and got it rubbed over the body of the prince. After the treatment of three days, he became allright. The king with his family accepted Jainism and Suriḷi established his Kukaḍachopaḍā Gotra.⁴ The minister of the Paḍihāra king named Gaṇadhara also accepted Jainism and Suriḷi established Gaṇadhara Chopadā Gotra. There is the mention of the Kukaḍā Chopadā Gotra in the inscription of 1479 A.D.⁵ The inscription of 1436 A.D. records that Pāsada of Gaṇadhara Chopadā Gotra set up an image of Supārśvanātha through Jinabhadrasūri.⁶ Kharata Simha Rāṭhoḍa at the preaching of Jinadattasūri accepted Jainism. His elder son, Ambadeva faced the thieves (*chora se bhiḍiyā*) and caught them. The name in course of time became Choraḷiyā.⁷

It is known from the inscriptions of the images that some Gotras were specially connected with some Gachchhas. The people of these Gotras celebrated the consecration ceremony of the images through the teachers of their respective Gachchhas. The people of Ādityanāga Gotra performed the consecration ceremony of the various images but all through the Āchāryas of Upakeśa Gachchha. Similarly, the persons belonging to Gadahiḷyā Gotra, Bāphaṇā Gotra and Rāṇakā Gotra celebrated the consecration ceremony through the Āchāryas of Upakeśa Gachchha. The people of Gaṇadhara Chopadā Gotra, Dāgā Gotra, Dosī Gotra and Lūṇiyā Gotra generally performed the installation ceremony of the images through the teachers of Kharatara Gachchha. The people of Ghāṅghā Gotra and Chandaḷiyā Gotra

1. *Jaina Sampradāya Śikshā*, p. 634.

3. *Jaina Sampradāya Śikshā*, p. 634.

5. *NJL*, No. 2136.

2. *APJLS*, No. 113.

4. *HO*, p. 427.

7. *HO*, p. 509.

6. *NJL*, No. 2114.

set up the images mostly through the Āchāryas of Maladhārī Gachchha. Chhājāhaḍa Gotra is specially related to Pallivāla Gachchha because its persons installed the images generally through the teachers of this Gachchha. The persons of Sisodiya Gotra are seen installing the images through the masters of Shanderaka Gachchha. The persons belonging to Dūgaḍa Gotra and Mithaḍiya Gotra are seen setting up the images respectively through the Āchāryas of Brīhad Gachchha and Añchala Gachchha. Sometimes, the persons of the Gotra installed the images through the masters of two Gachchhas. This is specially seen in the case of Sāṅkhavālechā Gotra. They installed the images through the masters of Koranṭaka Gachchha and Kharatara Gachchha. It is also noticed though rarely that the persons of one particular Gotra set up images through the teachers of more than one Gachchha.

ŚRĪMĀLĪS: Śrīmālīs among Jainas originated from Śrīmāla now known as Bhinmal in Marwar. In course of time, they multiplied and spread specially in Jodhpur, Udaipur and Sirohi. They occupied the influential position in the society. Their origin may be traced back to the 8th century A.D. There is a stanza in the *praśasti*¹ of *Kālakāchārya Kāthā* of 1308 A.D. which tells that Śrāvaka Dīḍā of Śrīmāla caste after listening to the religious discourses from Sānti Sūri constructed the Chaitya of Ādinātha in 647 A.D. at Navahara. The oldest genealogy of the Śrīmāla Caste says that a merchant Toḍā of Bhāradvāja Gotra and of Śrīmāla Caste was addressed by a Jaina Saint in 738 A.D.² From both these instances, it is clear that Jainism was popular and prevalent in Śrīmāla in the eighth century A.D. The king named Vijayanta of Śrīmāla accepted Jainism from Udaiprabha Sūri. Along with him, sixty two *seṭhas*, followers of Brāhmanism, also accepted Jainism.³ All were called Śrīmālīs. From the *Pañchapataraśa* written by the poet Udayaratna concerning the history of the teachers of Dvivandanika, the branch of Upakṣa Gachchha, it is known that in 700 Śaka era, Ratnaprabha Sūri came to this town where he established the Śrīmāla caste.⁴ From all these instances, it is clear that Śrīmālīs among the Jainas came into existence in the seventh or eighth century A.D.

1. *Jaina Pustaka Prasasti Samgraha*, No. 35.

2. *Jaina Sāhitya Samśodhaka Evam Jaināchārya Ātmārāma Satābhāi Smāraka Grantha*, Gujarātī Vībhaḡa, p. 204.

3. *Srī Jaina Gotra Saṅgraha*, pp. 13-23.

4. *Prāgvaṭa Itihāsa*—Introduction, p. 12.

In course of time, Śrīmālīs were divided into two classes namely Laghu Śākhā and Brīhad Śākhā. The inscription of 1488 A.D. indicates that Sahasakarapa of Laghu Śākhā of the Śrīmāla Caste for the merit of his mother celebrated the consecration of the image of Ādinātha through Siddhānta Sāgara of Āñchala Gachchha.¹ There is also an inscription of 1944 A.D. of Brīddha Śākhā of Śrīmāla caste.² Besides, there are various Gotras found among the Śrīmālīs as known to us from the inscriptions. These are based on occupations, place names and other grounds.

GOTRAS OF ŚRĪMĀLĪS: The Gotras of Śrīmālīs originated in various ways. Ambikā Gōtra seems to have originated from the deity Ambikā. In 1477 A.D., Śreshṭhi Chāndrasāva of this Gotra for the merit of ancestors performed the installation ceremony of the image of Śāntinātha through Lakshmisāgara Sūri.³ Ailahara Gotra is mentioned in the inscription of 1442 A.D.⁴ There are also the inscriptions of Govaliyā Gotra⁵ and Ghevariya Gotra.⁶ The inscription of 1452 A.D. records that Jāvaḍa of Gāndhika Gotra set up the image of Dharmanātha.⁷ In 1476 A.D., the consecration of the image of Śāntinātha was celebrated by Pāsada of Gautama Gotra.⁸ Here, this Gotra seems to have originated from the Kula founded by some saint named Gautama. Chaṇḍālecha⁹ Gotra and Ḍauḍā Gotra are also found in the inscriptions.¹⁰ Dosī Gotra,¹¹ Naluriyā Gotra, Junivāla Gotra, Jhūgaṭiyā Gotra, Nāvāra Gotra,¹² Bhāṇḍiyā¹³ Gotra, Maṭṭhiyā¹⁴ Gotra, Māñthalapurā Gotra,¹⁵ Vahagatā Gotra,¹⁶ Śreshṭhi Gotra,¹⁷ Sīṅghaḍa Gotra,¹⁸ Phophaliya Gotra,¹⁹ Bhāṇḍavata Gotra,²⁰ Musala Gotra²¹ and Siddha Gotra²² are found in the inscriptions of the 15th century A.D. Dhīnā Gotra,²³ Pātāṇī Gotra²⁴ and Muhavaṇā Gotra²⁵ are seen in the inscriptions belonging to the 16th century A.D.

1. NJI., No. 1166.

4. NJI., No. 1676.

7. Ibid., No. 2329.

10. Ibid., No. 38.

13. Ibid., No. 1974.

16. Ibid., No. 1932.

19. Ibid., No. 737 & 823.

22. Ibid., No. 2292.

25. Ibid., No. 2370.

2. Ibid., No. 295.

5. Ibid., No. 412.

8. Ibid., No. 2464.

11. Ibid., No. 391.

14. Ibid., No. 1956.

17. Ibid., No. 2085.

20. Ibid., No. 577.

23. Ibid., No. 2429.

3. EJI., No. 1163.

6. Ibid., No. 413.

9. Ibid., No. 830.

12. Ibid., No. 1993.

15. Ibid., No. 1967.

18. Ibid., No. 1224 & 1227.

21. Ibid., No. 2333.

24. Ibid., No. 750.

PORAVĀLAS: It is said that Poravālas originated simultaneously with Śrīmālīs from Śrīmāla in the eighth century A.D. The people of the eastern gate of Śrīmāla, who accepted Jainism from the Jaina saints in the eighth century A.D., were called Poravālas.¹ The origin of the Poravālas from Śrīmāla does not seem to be correct. In old inscriptions and manuscripts, Prāgvāṭa has been used for the Poravāla.² Prāgvāṭa was another name of Mewar (Medapāṭa). It seems that the people of Prāgvāṭa country in course of time began to be called Prāgvāṭas or Poravālas. The Poravālas tell their origin from the village Pura in Mewar. Like Śrīmālīs, Poravālas were also divided into Laghu Sākhā and Bṛihad Sākhā. We have the inscription of Laghu Sākhā of Poravāla caste of 1653 A.D.³ The image of Sumatinātha was set up in 1534 A.D. by Mantri Vīsaka of Bṛiddha Sākhā of Prāgvāṭa Caste.⁴

The Gotras⁵ of the Poravāla Caste as known from the inscriptions and manuscripts are as follows⁶—Jhūlara, Muṇṭhaliyā, Līmā, Maṇḍaliyā, Kunagirā, Paṭela, Narvaṭa, Lolāniya, Posaā, Koṭhārī, Bhaṇḍārī, Ambāl, Koḍakī and Nāga. In 1546 A.D., the brothers Tejapāla, Rājapāla, Ratanasī and Rāmadāsa of Koṭhārī Gotra of Prāgvāṭa Caste constructed the temple of Mahāvīra, at the village named Pinḍavādā in Sirohi State.⁷ Śānti of Bhaṇḍārī Gotra installed the image of Munisuvratnātha in 1447 A.D.⁸ In 1571 A.D., Vyavahārī Khīmā of Ambāl Gotra set up the image of Dharmanātha.⁹ In 1586 A.D., Mūla of Koḍakī Gotra celebrated the consecration ceremony of the image of Ādinātha through Vijayasena Sūri of 'Tapā Gachchha'.¹⁰

PALLIVĀLA CASTE: Pallivālas both among the Digambaras and Śvetāmbaras, seem to have been named after Pālī in Marwar the name of which in olden times was Pallikā. It is said that the people of this place were converted to Jainism in about the eighth century A.D. by Ratnaprabhasuri who converted the people of Osiā and Śrīmāla. Pallivālas are known to have celebrated the consecration ceremony of images from time to time. In 1253 A.D., Dedā of this caste installed an image of Mallinātha through Yaśobhadra of Chandra Gachchha.¹¹ People of this caste also led Saṃghas to holy places from time to time from Pālī.¹²

1. *Śrī Jaina Gotra Saṃgraha*, pp. 13-23.

2. *Ojḥ Nibandha Saṃgraha*, p. 26.

3. N.J.I., No. 1614.

4. Ibid., No. 2151.

5. *Śrī Jaina Gotra Saṃgraha*, p. 50 (Introduction).

6. Ibid.

7. N.J.I., No. 947, 948 and 150.

8. Ibid., 621.

9. Ibid., 1214.

10. Ibid., 1308.

11. Ibid., 1778.

12. *Bhaḡavān Pārṭvanātha Kī Parumparā Kā Itihāsa*, p. 544.

KHAṆḌELAVĀLA CASTE: There is no doubt that the Caste of Khaṇḍelavālas originated from the place named Khaṇḍelā. But there is some difficulty in assigning the time to this incident. According to the legendary account, Jinasenācārya in the line of the saint Aparājita, converted the Chauhān king of Khaṇḍelā with his subjects to Jainism in v. s. 1.¹ Eighty two Rājputs and two goldsmiths were ruling over eighty four villages of the kingdom of Khaṇḍelā. The eightyfour Gotras were formed either after the name of the villages or the heads of villages. The Gotras of the two goldsmiths became Āmnāya Baja and Mohanāya Baja. The time assigned to this incident is not correct. There are no solid grounds for the existence of this caste before the eighth century A.D. The earliest mention of this caste is found in the inscription of 1197 A.D.²

The origin of the eightyfour Gotras, from the eightyfour villages at one particular time, does not seem to be correct. The number eighty four seems to be only conventional. There are eightyfour castes, eightyfour postures (*āsanas*) etc. Originally, these Gotras may be less in number, but gradually they increased. Some Gotras not even in existence at the beginning were added in order to make them eightyfour in number. These Gotras seem to be based on the place names, occupations and surnames etc.

REGIONAL GOTRAS: The Gotras also seem to be regional in nature. Ajmerā Gotra was probably named after Ajmer. Sunakhatī, the wife of Sāha Surajana of Ajmer of this Gotra, got the *Pradyumnacharitra* written and gave to the nun Vinayaśrī in 1538 A.D. There is also the mention of this Gotra in the inscription of 1594 A.D. Pāṭodī Gotra seems to have originated from the village Pāṭodā in Sekhāvat. It is found in the *Prastasti* of 1764 A.D.⁴ Dosī Gotra seems to have originated from the place named Dausā in Jaipur State. Bohitha of this Gotra of Ajmer set up the image of Chaubīsī in 1601 A.D. The Gotra Kāsaliivāla seems to have come into existence from the village Kāsali near Sikara in Jaipur State. It is mentioned in the *Prastasti* of the copy of the manuscripts written in 1524 A.D.⁵ Pāṭanī Gotra started from the

1. Manuscript in the Śāstra Bhaṇḍāra at Ajmer.

2. खंडेलवालाचवयः स. १२५० श्री मूलसधे सा राजदडे भा. जगमाहा पुत्र हरपति वैशाख सुदी १ शुक्र। (Inscription on the image of white marble in the temple of Singhtiji at Jaipur.) 3. PS., p. 138. 4. PS., p. 175. 5. PS., p. 96.

village named Pātana, near Khandelā. Pātamāde, the wife of Paharāja of this Gotra of Nagaur, presented a copy of the *Ādipurāṇa* to Dharmachanda in 1520 A.D.¹ There is also a mention of this Gotra in the inscription of 1594 A.D.² Toṅgyā Gotra may have originated from Tonk. It is mentioned in the *prastasti* of 1522 A.D.³ Kālā Gotra seems to have been named from Kālādevā near Chomu in Jaipur State. Roho of this Gotra celebrated the consecration ceremony of an image of 1516 A.D.⁴ It is also found in the *prastasti* of 1607 A.D.⁵

OCCUPATIONAL GOTRAS: The Gotras were also formed after the occupations. Veda Gotras started from the person who followed the profession of medicines. His descendants in course of time began to be called by this name. In 1584 A.D., Mokā with his wife and sons of this Gotra installed the Samyagdarśana Yantra.⁶ From the legendary account, it is clear that the ancestor of Baja Gotra was a goldsmith at the time of his conversion to Jainism. In 1646 A.D., HāthInātha of this Gotra performed the *pratiṣṭhā* of Daśalakṣaṇa Yantra.⁷ The name of this Gotra is also found in the *prastasti* of 1688 A.D. The Sonī Gotra also indicates the profession of the people. The earliest mention of it is known from the inscription of 1584 A.D. in which Sāha Telā of this Gotra installed Karakuṇḍapārśvanātha Yantra.⁸ It is also mentioned in the *prastasti* of 1688 A.D.⁹ Boharā Gotra seems to have originated from the persons who lend money. Ratanā of this Gotra with his sons celebrated the consecration ceremony of the *yantra* in 1484 A.D.¹⁰

TITLES AND SURNAMES: Titles and surnames also seem to have developed into the Gotras. Sāha Gotra seems to have originated from the term Sāha used for respect and veneration for the person. Sāhatu of this Gotra with his wife and sons installed the Arham Yantra in 1539 A.D.¹¹ The name of this Gotra is also found in the *prastasti* of 1518 A.D.¹² The title of Chaudharī was given by the Government to those who did the work of revenue collection. In course of time, it was developed into the Gotra. Sāha Mahārājā of this Gotra got the copy of the *Pārśvanāthacharitra* written and gave

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| 1. PS., p. 2. | 2. See above, p. 81. | 3. PS., p. 177. |
| 4. See above, p. 79. | 5. PS., p. 89. | 6. See above, p. 81. |
| 7. संवत् १७०३ वैशाख मासे प्रतिष्ठताम्—बडा श्री हाथीनाथ प्रणमति । | | |
| 8. See above, p. 81. | 9. PS., p. 4. | 10. See above, p. 81. |
| 11. See above, p. 80. | 12. PS., p. 63. | |

it to Dharmachandra in 1554 A.D.¹ Chhābaḍā Gotra seems to have come into existence from *Sāha* plus *Baḍā* (*Sāha* plus great). First, it was *Sābaḍā* but in course of time, it became Chhābaḍā. *Sāha* Notā of *Sābaḍā* Gotra got the copy of the *Nāgākumāra-charitra* written and presented it to Lalitakīrti.² There is also a mention of this Gotra in the inscription of 1591 A.D.³ Bhainsā Gotra was probably formed from the terms Bhaī plus *Sāha*. It is found in the *prastasti* of 1694 A.D.⁴ When the people of this Gotra became large in number, they were known as Baḍajātyā (Big caste). At present, Bhainsā Gotra and Baḍajātyā Gotra are considered to be identical Gotra. Seṭhī Gotra probably originated from *Sreshṭhi* which meant rich merchant. This term is frequently found in ancient Buddhist and Jaina literature. This Gotra is mentioned in the *prastasti* of 1575 A.D.⁵

Besides, there are other Gotras which are known from the inscriptions and *prastastis*. The earliest mention of Godhā Gotra is found in the inscription of 1413 A.D. It records that Vilhapa of this Gotra celebrated the consecration ceremony of the images.⁶ The other Gotras are Tholyā Gotra⁷, Pabāḍyā Gotra,⁸ Bilālā Gotra,⁹ Gaṅgavāla Gotra,¹⁰ Godikā Gotra,¹¹ Pāṇḍyā Gotra,¹² Rānvakā Gotra,¹³ and Sogānī Gotra.¹⁴ There is also a mention of Kurakurā¹⁵ Gotra in the inscription of 1584 A.D. which records that Kālu with his sons and grandsons of this Gotra performed the installation ceremony of Rīṅkāra Yantra. This Gotra is not found in the list of eighty four Gotras of Khaṇḍelavāla caste. It is known both from the *prastastis* and inscriptions that the people of this caste were generally associated with the Āchāryas of Mula Saṃgha and rarely with the Āchāryas of the other Saṃghas. It indicates that the centre of the activities of Mūla Saṃgha remained in Rajasthan.

BAGHEBAVĀLA CASTE: Bagheravāla caste originated in about eighth century A.D. from Bagherā, a place of great antiquity. Old Jaina temples and images were discovered and its name is also found in the Bijaulia Rock Inscription.

1. *J. S. Śikshā*, p. 128. 2. *Ibid.*, p. 113. 3. See above, p. 81. 4. *PS.*, p. 29.

5. *PS.*, p. 190. 6. *Viravāṇī*, Vol. VII. 7. See above, p. 12 (F. N. 2).

8. संवत् १५९० माह सुदी ९ श्री मूलसवे पहाड्या गोत्रे साहू पुत्र सेता । (Ins. on Daśulakṣhaṇa Yantra in Jaina temple of Paṭodi at Jaipur.)

9. संवत् १७९९ ज्येष्ठ सुदी १० सोमे श्री मूलसवे कुंदकुंदाचार्यान्वये बिलाला गोत्रे जंघही मल्लजी प्रतिष्ठित । (Ins. on the metal image of Lūṇakaraṇajī Pāṇḍyā, Jaipur.)

10. *PS.*, p. 99.

11. *Ibid.*, 169.

12. *Ibid.*, p. 170.

13. *Ibid.*, p. 177.

14. *Ibid.*, pp. 44 & 77.

15. See above, p. 81.

tion dated 1170 A.D.¹ This place was also the seat of the Bhaṭṭārakas in the twelfth century A.D.² There is a belief that Rāmasena and Nemasena, the Digambara Jaina saints, converted the king of this town with his subjects to Jainism.³ If not all, majority of the citizens of the town must have embraced Jainism from their hands. Pt. Āśādhara, who went to Dhārānagarī from Māṇḍalagadhā for fear of the invasion of Muhammad Ghori in the 12th century, was of Bagheravāla caste.⁴ Pūna Simha, who repaired the famous Kīrtistambha at Chitor in the 15th century A.D. during the reign of Kumbhakaraṇa, was of this caste.⁵ The Gotras of this caste as known both from the inscriptions and *prastāvis* are as follows—(1) Rāyabhaṇḍārī⁶, (2) Sāṅkhavāla,⁷ (3) Sānāpati⁸ (4) Ṭholā,⁹ (5) Koṭvā,¹⁰ (6) Prabhā¹¹ and (7) Siravāḍyā.¹²

AGRAVĀLA CASTE: The Agravālas are found in large numbers in Rajasthan. They occupy a respectable position in the society. They are highly educated and much advanced. They are found both among the Jains and the Hindus. They are also an important middle class of business men. They enthusiastically supported Jainism in the past. They performed the installation ceremony of numerous images and got copies of the manuscripts written. According to the traditions, Agravāla caste originated from the place named Agrohā in the Punjab and was founded by Agrasena. Once he performed a sacrifice but stopped it when he saw the animals in a miserable condition. Probably, he was influenced by the doctrine of *ahimsā*. It is not clear whether he accepted Jainism or not; but from the *paṭṭāvalis*,¹³ it is known that Lohityāchārya converted the Agravālas with their king Divākara to Jainism. Later on, Agravālas began to follow Jainism. According to Nāgendranātha Vasu, this Agrasena is the same Ugrasena mentioned in the Allahabada inscription of Samudra Gupta.¹⁴ Lohityāchārya was the master of Devarddhi Gaṇi who arranged the *Vāchanā* in 453 A.D. at Valabhi. The time of Lohityāchārya may be thirty years before Devarddhi. He thus converted the Agravālas along with their king to Jainism in 423 A.D. But this

1. EI, V. XXIV, p. 84, Verses, 82-83.

2. IA., V. XX, See Table of Pontifical

Residences, p. 57.

3. Manuscript in the Śāstra Bhaṇḍārā of Ajmer.

4. JSAL, p. 134.

5. ARMA., Yr. 1926-27, No. 10.

6. N.J.I., No. 438.

7. Ibid., No. 727.

8. Ibid., No. 628.

9. PS., p. 147.

10. PS., p. 98.

11. Inscription on Yantra in the Jaina temple at Jaipur.

12. See above, p. 72.

13. Śrī Bhagavān Pārśvanātha Kī Paramparā Kā Ithihāsa, p. 550.

14. Ibid., p. 548.

view does not seem to be tenable. First of all, this Ugrasena was the ruler of Northern India while Ugrasena Devarāshṭraka mentioned in the Allahabad inscription was ruling in the south. Lastly, we have no definite evidence for the existence of this caste before the 8th century A.D. Its Gotras as known both from the inscriptions and the *prastāvis* are as follows—Goyala,¹ Garga² Sīnghala³ and Baṅsala⁴ etc. The Agravālas seem to have been mostly associated with the Kāshṭhā Saṁgha and rarely with Mūla Saṁgha.

NARASIMHAPURĀ & JAISAVĀLA CASTES: Narasimhapurā and Jaisavāla castes among the Digambaras started from the places like Narasimhapurā in Mewar and Jaisalamer respectively in medieval times. The Digambara Jaina saints went to these places for the propagation of Jainism which was adopted by the people. They formed castes which were named after their respective places.

CHITTODĀ AND NĀGADĀ CASTES: Chittodā and Nāgadā castes among the Digambaras originated from the old places Chitor and Nāgadā respectively in Mewar. These castes seem to have come into existence in medieval times. People of these castes were religious minded and got several copies of manuscripts written in medieval times in order to present them to Jaina monks. They constructed temples and placed images in them with great ceremony. They were generally concerned with the Bhaṭṭārakas of the Mūla Saṁgha of Vāgaḍa and Kāshṭhā Saṁgha. Bhaṭṭāraka Jñānabhūṣaṇa, who lived in the fifteenth century A.D., wrote the *Nāgadā-rāsa* describing the history of the Nāgadā caste among the Jainas.⁵

HUMBADA CASTE: The place of the origin of Humbada caste is not traceable. Most probably, like other castes, it must have originated from some particular place. In Rajasthan, the people of this caste are found in Dungarapur, Banswara and Pratapagarh, the portion of ancient Vāgaḍa province. They are found both among the Digambaras and the Śvetāmbaras. In the Digambaras, they remained in close touch mostly with the Bhaṭṭārakas of the Kāshṭhā Saṁgha and rarely with the Āchāryas of Mūla Saṁgh of Vāgaḍa. This caste also like other castes seems to have come into existence after the 8th century A.D. The persons of this caste also performed the installation ceremony of numerous images and temples. The

1. PS., p. 85.

2. Ibid., p. 119.

3. Ibid., p. 82.

4. Ibid., p. 97.

5. Śāstra Bhaṇḍāra Śrī Digambara Jaina Mandira Sambhavanātha Baḷā bazāra, Udaipur.

famous Jaina temple at Jhālrapātan is said to have been constructed by Sāha Pipā of this caste.¹

Hūmbaḍa caste in course of time was divided into Sākhās and Gotras. The three Sākhās of this caste known to us are namely Laghu, Sākhā, Bṛihat Sākhā and Varshāvata Sākhā. Varshāvata Sākhā most probably originated from Varshāsāha who was the minister of Mahā Rāvala Harisimha.² On the orders of Mahārāvala, he invited one thousand families of this caste to Kānthala from Sāgavāḍā. He also started the work of the construction of the Digambara Jaina temple at Devalia but its installation ceremony was performed in 1717 A.D. after his death by his sons Vardhamāna and Dayāla. There are eighteen Gotras of this caste:³ (1) Kheraju, (2) Kamaleśvara, (3) Kākadeśvara, (4) Uttareśvara, (5) Mantreśvara, (6) Bhīmeśvara, (7) Bhadreśvara, (8) Gaṅgeśvara, (9) Viśveśvara, (10) Sāṅkheśvara, (11) Ambeśvara, (12) Chāñchaneśvara, (13) Someśvara, (14) Rajiyāno, (15) Laliteśvara, (16) Kāsaveśvara, (17) Budheśvara, (18) Sangheśvara.

DHARKAṬA VAMŚA: The people of Dharkaṭa caste are found both among the Digambaras and the Śvetāmbaras. The author of *Dhammaparikṣā* named Harisheṇa of this caste lived in the 10th century A.D.⁴ There is a mention of this caste in the inscription of 1230 A.D. at Delavāḍā.⁵ In the two inscriptions of Ābū also, these people have been described.⁶ In the beginning, this caste seems to have originated in Rajasthan but now its people are found in the south. From the expression, *Sirinjapurīya Thakkaḍakula* of Harisheṇa, Pt. NATHU RAMA PREMI holds that it originated probably from Siroja in Tonk State.⁷ Mr. Agar Chanda Nāhaṭā observes that it originated from Dhakaḍagaḍha from which also originated the Dhakaḍa branch of the Maheśvarī Caste.⁸ On the evidence of the two *prastāvis*,⁹ he tries to locate this place near Śrīmāla.

SRĪMOḌHA CASTE: The Śrīmoḍha *baniās* are numerous even today. There are also numerous Brāhmaṇas who call themselves after the same place Śrīmoḍha. The name of both is derived from the ancient town Modherā south of Apahilavād. The famous Hemachandra Sūri was also born in this

1. *Anekānta*, Vol. 13, p. 124.

2. *Ibid.*, p. 124.

3. *Anekānta* Vol. 13, p. 124.

4. *JSAI.*, p. 468.

5. *Anekānta*, Vol. 3, p. 124.

6. *Ibid.*

7. *JSAI.*, p. 468.

8. *Anekānta*, Vol. 4, p. 610.

9. *Jaina Pustaka Prastāvis Samgraha*, Nos. 52 & 93.

caste. The inscriptions of the people of this caste can be traced from the 12th century A.D.

The people of these different Castes and Gotras are found all over Rajasthan. Usually, the Sagotra marriage does not take place in them. These people are money-lenders, business men, Government officers and agriculturists. They occupy a very respectable position in the society.

CHAPTER IV

JAINA ART

Jaina art in its various aspects viz. architecture, sculpture and painting developed to a great extent in early times. During the Muslim period, there was an influx of the Śrāvakas from the neighbouring provinces, because they considered the Rājput princes as the saviours of their faith and protectors of their religion. As a result of peace and prosperity enjoyed under the Rājput rule, they erected artistic monuments by the inspiration of their religious teachers. Though most of them have been destroyed by the levelling hand of the time and the iconoclastic zeal of the Muslim fanatic rulers; those surviving give us a glimpse of the evolution of art in different periods.

1. JAINA ARCHITECTURE

The existence of Jaina temples of very early times is known only from late traditions, though they cannot be entirely relied upon. An inscription of 1369 A.D. at Mūṅgathalā near Sirohi says that Śrī Keśi Gaṇadhara installed a Jaina image in the Jaina temple at Arbudagiri, during the thirty-seventh year of the life time of Mahāvira. This statement cannot stand an examination, because, at this time, Jainism could not be so popular in this distant region as to induce a devotee to instal an image. The poet Sundaragaṇi of the early seventeenth century A.D. says that Chandragupta Maurya constructed a temple of Pārśvanātha at Ghaṅghāṇi in Marwar.² Actually, at present, no portion of the temple can be attributed to the Mauryan time, but from the style, it seems to have been built in the eleventh century A.D.

1. APJLS., No. 248.

2. *Bhagavān Pārśvanātha Kī Paramparā Kā Itihāsa*, p. 273.

The great grandson of Chandragupta Maurya named Samprati, according to the Jaina books, is said to have constructed a large number of Jaina temples in Rajasthan, Malwa and Kathiawar. An inscription of 1629 A.D. engraved on the image of the temple of Ādinātha at Nādīlāi speaks of the rebuilding by the whole Jaina community of Nādīlāi of the temple which was originally constructed by Samprati, the hero of Jaina traditions.¹ As a matter of fact, no Jaina temple of Samprati's time is now in existence anywhere in Rajasthan. TOD wrongly attributes an old temple of Kumbhalmer to Samprati.² According to him, the design of this temple is truly classic. It consists only of the sanctuary, which has a vaulted dome and colonnaded portico allround. There is chasteness and simplicity. The proportions and forms of columns are slight and tapering. This type of architecture is undoubtedly Jaina. The extreme want of decoration attests its antiquity to the time of Samprati. But BHANDARKAR³ thinks TOD to be quite wrong in ascribing this temple to the second century B.C. It was left in an unfinished condition. Its construction cannot be placed earlier than the twelfth century A.D., because the style of its pillars resembles that of Tejapāla temple at Delavādā on Mt. Abu.

Not only from late traditions, but the existence of Jaina temples in early times is also known from their scattered fragments. The Baḍālī inscription⁴ on a hexagonal pillar shows that probably, it might originally belong to some Jaina monument in the fifth century B.C. Its existence during this period is not impossible because about a century had elapsed since Mahāvīra preached his doctrines. The excavations conducted at Keśorāyapāṭana near Bundi may also prove the existence of Jaina temple in the fourth or fifth century A.D. because one Kalpavṛkṣhapāṭa of Jaina mythology and other Jaina sculptures were discovered at a depth of about 25 feet from the surface of the mound along with the bricks of the characteristic of the Gupta age.

Possibly due to Hūṇa invasions, the very early Jaina temples disappeared. Even those, which remained intact, were repaired from time to time and thus transformed. It is, therefore, difficult to get an idea of Jaina architecture of ancient times. From about the eighth century A.D., we get

1. NJI, No. 856.

2. *Annals and Antiquities of Rajasthan*, II, pp. 670-71.

3. PRAS. wc., 1908-09, p. 41.

4. *Bhāratiya-prācīna-lipimālā*, p. 2.

some knowledge of the style of architecture of the medieval Jaina temples built in Rajasthan.

SOME PECULIAR FEATURES OF JAINA ARCHITECTURE: Most of the medieval Jaina temples of Rajasthan like Brahmanical temples are of *Nāgara* style. Their fundamental characteristics are the cruciform plan and the curvilinear Sikhara. Some of the temples built in Western Rajasthan under the patronage of the Chālukyas may be placed under the *Vesara* style. It borrows the elements and features of both the *Nāgara* and the *Drāviḍa* styles, and it became distinguishable from about the eleventh century A.D. These Jaina temples cannot be distinguished from the Brāhmanical temples on sectarian basis, because the same artists, who worked for one sect, were employed also by another sect in the same period and in the same region. When we talk of Jaina architecture, it means temples built under the patronage of followers of the Jaina faith. They were so designed in their arrangements as to conform to the ritual of the Jainas and thus they show peculiarities of Jaina architecture. The domical style of stone was exclusively the characteristic of Jaina architecture in Northern India.¹ As it was also the essential feature of the architecture of the Muslims before they came into India, they consequently destroyed Jaina temples in order to seize their domes for their conversion into mosques. In an old Jaina temple, we generally find the principal shrine in the centre, porch and subshrines. Besides, the Jainas preferred enclosed compartments instead of open columned halls, thus, ensuring seclusion for their ceremonies.² Besides, in Jaina temples, we generally do not find amorous figures but only such of them as create an atmosphere of chastity and simplicity.

JAINA ARCHITECTURE THROUGH THE AGES: In Rajasthan, there is hardly any important town where a Jaina temple does not exist. But all of them do not represent any peculiarity of Jaina architecture and, therefore, only the important and representative temples of different times have been selected for description in order to bring into prominence the chief features of Jaina architecture. The Jaina temples of the eighth, ninth and tenth centuries are simple in style, though in several respects they are crude imitations of the later Gupta art. In the eleventh and twelfth centuries A.D.,

1. *History of Indian and Eastern Architecture*, pp. 250-51.

2. *Indian Architecture*, p. 77.

as a result of long experience and continuous development, the Jaina style of architecture reached its culmination in all respects. From that style, it progressed further during the next one or two centuries towards greater richness but in doing so lost the purity and perfection it had attained in the earlier period; and from that culminating point, its downward development may be traced through abundant examples to the present day.

JAINA TEMPLES OF THE EIGHTH, NINTH AND TENTH CENTURIES:

The Pratihāras were ruling over Rajasthan in the early medieval period. During their reign, Jaina temples were built. From a *prastiti* of the *Kuvalayamālā*, it is known that the disciples of Yakshadattagaṇi, the grand pupil of Devagupta, beautified Gurjaradeśa by constructing many Jaina temples in about seventh or eighth century A.D. Further, it is known that Uddyotana composed the *Kuvalayamālā* in the temple of Ādinātha constructed by Virabhadra in the town of Jābālipura (Jālor) full of Śrāvakas and beautiful Jaina temples in 778 A.D.¹ There were Jaina temples at Chitor in the eighth century A.D. as known from Haribhadra. It is clear from the *Jambudīvapannaṭi*, a work of about tenth century A.D. of Padmanandi that there were several Jaina temples at Barah in Kotah state.²

The number of existing temples of this period is not very large. Many of them were later rebuilt and only fragments indicate their former existence. These temples are small structures with small Śikhāras but they are marked by simplicity, serenity and elegance. The pot and foliage types of pillars are found in them. The shaft of the pillars is fluted. The doorways are decorated with floral designs. Among the temples of this period, the Jaina temple of Mahāvīra at Osia is the most complete as it consists of a sanctum, a closed hall and an open porch. Immediately in front of this porch is a *Torana* or ornamental arch. As known from an inscription, it was originally constructed in the reign of Vatsarāja whose date 783-84 A.D. is also known from the Jaina *Harivamśapurāṇa*. Besides, there is a second porch in this temple known as *nalamaṇḍapa* erected subsequently over the *nāla* or staircase. It is enclosed both at the sides and the back by a row of subsidiary shrines. Both *nalamaṇḍapa* and these subsidiary shrines seem to have been rebuilt in the tenth century A.D.³

1. JBORS, 1928, March, p. 28.

2. JSAL., p. 671.

3. A. S. I. An. Rep., 1908-09, p. 108.

Besides, there are surviving portions of Jaina temples of this period at other places in Marwar. From the Ghaṭiyālā inscription, it is clear that Kakkuka of Pratihāra dynasty of Mandor built the Jaina temple in 861 A.D. At present, there is only a niche, the left side of which is engraved with an inscription and the right side sculptured into the figure of a goddess seated on a lion.¹ At Mandor, there is an old Jaina temple to the north of the cave of Nāhadrāṇo. It is a two-storeyed structure consisting of two cells running on three sides of an oblong both above and below. The pillars of the *Sabbhamaṇḍapa* in front of the shrine are old, dating as early as the tenth century A.D.² At Pāli, the Jaina temple known as Naulakhā is undoubtedly an old building that has undergone repairs. The most ancient part of the temple is *gūḍhamāṇḍapa* or closed hall, the pillars of which cannot be later than the tenth century A.D. This conclusion is further confirmed by inscriptions on the images found in this temple.³ At Nadasar about 6 miles east of Surapura, there is an old Jaina temple. Its *Sabbhamaṇḍapa* is built of old columns of about the tenth century A.D.⁴ The Jaina temple of Mahāvira at Nānā in the Bali district seems to be of the tenth century A.D. as known from an inscription of 960 A.D. Its old pillars are also probably of this age.⁵ At Sevādī, six miles from Bijapur in Marwar, there is a temple of Mahāvira which seems to be a tenth century structure. The only surviving portion of the temple are the walls. The simple figures on these walls are not elaborate but are artistically carved and cannot be later than the tenth century A.D.⁶

The area round about Sirohi remained a great centre of Jainism in early times on account of Jaina temples constructed there. At Bhadresar, there is the Jaina temple which the people call Jagadūsa, the work of several ages often altered and restored. The alterations and additions have spoiled the architecture.⁷ At Uthaman, there is also an old Jaina temple. The massive mouldings and their width and the horizontal courses point to the tenth or eleventh century as the period of their construction. It seems that the Jaina temples were also erected at this early date in Bikaner state. The temple of Tārānagara is said to have been founded in 952 A.D. At Riṇī, there

1. PRAS., Wo., 1906-7, p. 34.

2. Ibid., p. 31.

3. PRAS., wo., 1907-08, p. 43.

4. Ibid., 1911-12, p. 63.

5. Ibid., 1907-08, pp. 48-49.

6. Ibid., p. 53.

7. Ibid., 1905-09, p. 39.

is a handsome Jaina temple built in the tenth century A.D.¹ The temple of Nohara also seems to have belonged to this period. The remains of old Jaina temples have been also discovered at Pallu. But, here too, practically nothing of the old temples has survived except a number of sculptures and architectural fragments.²

In the territory of Mewar, the early Jaina monuments of this time are found. The most interesting is the tower of Sri Allāṣa at Chitor. It was constructed in 896 A.D. as is known from the inscription which once existed at its base. From the style also, there seems to be no doubt that it was built in the ninth century A.D. It was dedicated to Ādinātha, the first of the Jaina Tīrthaṅkara, whose figure is sculptured hundreds of times on the face of the tower. It is about 80 feet in height and adorned with sculptures and mouldings from the base to the summit.³ It is a piece of exquisite art without any elaboration. At Nāgdā, there is a Jaina temple partly built into the rock of a hill, known as Padmāvati Jaina temple. The temple was originally a Digambara one and belongs to the tenth century A.D. as known from its inscription dated 946 A.D.⁴ At Virapura, near Partabgarh, there is a Jaina temple which is said to be two thousand years old but it is in ruins now.⁵ Actually, this temple belongs to the 9th or 10th century A.D. from the style of its construction.

Monuments of this period are also in existence in the Kotah State. There are the caves of the eighth or ninth century A.D. situated on the hills at a distance of three miles from Rāmgarh. In the ruined town of Kṛṣṇapavilāsa popularly known as simply Vilāsa, there are three ruined Digambara Jaina temples belonging to a period between the eighth and tenth centuries. One of them must have been a big structure in early times. Its slabs, lintels, arches, brackets, cupolas and a few decorative motifs lying in heaps round about the broken statues of Tīrthaṅkaras give a correct idea of its size and glory when it stood intact. The second temple is of small size but a large number of statues of Tīrthaṅkaras lying in heaps round it shows that the Hindu pattern of not leaving any space undecorated was copied. But the decorative motifs

1. *Gazetteer of Bikaner State*, p. 195.

2. *The Art and Architecture of Bikaner State*, p. 58.

3. *History of Indian and Eastern Architecture*, p. 251.

4. PRAS., wc., 1904-05, p. 61.

5. *A Gazetteer of Pratāpgarh State*, 1908, p. 200.

chosen are only the Tirthaṅkaras in meditative posture. The third temple is most interesting. The building is of not much consequence but a lot of its material has been used by the neighbouring villagers who used it for the construction of their houses. The special feature of this temple is that it is provided with sixteen sanctums, each containing a statue of the Tirthaṅkara. Thus sixteen Tirthaṅkaras were worshipped in a single temple and each one can be identified with the help of the proper *lāñchana*.

Besides, there are some Jaina monuments of this time in other parts of Rajasthan. At Chātsu in Jaipur State, there is a Sarāvagī temple on the hill but now appropriated to Siva worship. The whole temple is a modern construction built out of old material but the gate of the shrine is undoubtedly old, perhaps as old as the eighth century A.D.¹ There are some very beautiful Jaina temples at Bhanghūr in the Alwar territory. One of them is a lovely monument and belongs to the tenth century A.D.² All these above buildings or their parts accord with the Jaina style of the age and can easily be distinguished from the contemporary Brāhmanical art by the complete absence of amorous scenes.

THE GOLDEN AGE IN JAINA ARCHITECTURE: The period between the eleventh century and the thirteenth century may be considered as the golden age in the history of Jaina architecture. During this period, the Chauhāna, Chālukya and Paramāra princes were ruling over the different parts of Rajasthan. They were great patrons of Jainism. Besides, Jainism received a great incentive at the hands of rich Jaina merchants, bankers, ministers and generals. They built temples noteworthy for their ornamental details. Generally, these temples consisted of *mūlagabbhūro*, *gūḍhamandapa*, *sabbāmandapa* and *devakulikās*. The *Śikhara* of the *Nāgara* style began to appear in distinct form from this time.

Kumbharia in Southern Rajputana possesses a number of Jaina temples of the 11th century A.D. which show further development and characteristic in the Jaina architecture of this region. The Jaina temple of Neminātha is situated in quadrangular court, and the double *amalakas* crown the *aṅga-śikhara* as well as the main *śikhara*. The Pārśvanātha temple of this place is also identical in form and design. The *mandapa* of these two temples

1. PRAS., wc., 1909-10, p. 50.

2. *History of Indian and Eastern Architecture*, p. 250.

is unique, built of white marbles. Its roof is supported by elegant pillars with capitals. The pillars are richly carved with ornamental arches on the flanks. The *mandapa* is surrounded by cells of images approached through small well-decorated doorways.

A further development of the above style of Jaina architecture may be recognized in the celebrated two Jaina temples of Mount Abu. The earlier one dedicated to Ādinātha was built by a minister named Vimala in 1031 A.D., the later one was constructed by Tejapāla in 1230 A.D. Both the temples are very similar in style. The beauty of the buildings and the skill of the artists have been appreciated by several scholars. COUSENS remarks, 'The amount of the beautiful ornamental detail, spread over these temples in the minutely carved decoration of the ceilings, pillars, doorways, panels and niches, is simply marvellous; the crisp, thin, translucent, shell-like treatment of the marble surpasses anything seen elsewhere, and some of the designs are veritable dreams of beauty. In the words of FERGUSSON, 'these temples for minute delicacy of carving and beauty of detail stand almost unrivalled even in the land of patient and lavish labour.'¹ TODD justly remarks, 'the delineation of it defies pen and would tax to the utmost the pencil of the most patient artist'; and he further asserts that "no ornament of the most florid style of Gothic architecture can be compared with it in richness. It appears like a cluster of the half-disclosed lotus, whose cups are so thin, so transparent and so accurately wrought that it fixes the eye in admiration."

The temple of Ādinātha built by Vimala is one of the oldest as well as one of the most complete examples of Jaina temple. It formed some sort of model and illustration for the other temples. The entrance is through a domed square portico building supported by six pillars. The main object in this temple is a cell with a figure of a Tīrthamkara which terminates upwards in a *śikhara* of pyramidal spire-like roof. It is attached with a portico of a large size, surmounted by a dome resting on eight pillars. The portico is composed of forty eight free-standing pillars and the whole is enclosed in oblong court yard about 140 feet by 90 feet surrounded by a double colonnade of small pillars, forming porticos to a range of cells fifty in number which enclose it on all sides. Each cell is occupied by the cross legged figure

1. PRAS., wc., 1901, p. 3. 2. *History of Indian and Eastern Architecture*, p. 36.

of a Tīrthaṅkara. The great pillars are of the same height as those of the smaller porticos and like them, they furnish with the usual bracket capitals. Upon them, the upper dwarf columns are placed to give them additional height and on these upper columns rest the great beams which support the dome. The lovely marble dome in this temple is further beautified by rich carvings. In the roofs of the corridors also, the most complicated ornamental designs have been carved. Externally, the temple is perfectly plain except the spire of the cell.

The temple of Neminātha built by Vastupāla and Tejapāla stands in a court yard measuring about 155 feet by 92 feet. The plan of the temple is largely an imitation of Vimala's temple but it also differs in certain aspects. It has two porches or *mandapas*. One of which is called the *mahāmandapa* and the other *ardhamandapa*. The pillars supporting the porch are somewhat taller and of eight different types. Around the courtyard are arranged the seventy cells with a covered and enclosed passage in front of them and each of these contains a cross legged seated figure of the Tīrthaṅkara. On the pillars, there stand the massive architraves on which there is a dome. The domical ceiling of the temple and especially the pendant ornament therein surpass in beauty.

A large number of Jaina temples of the same age and style as those on mount Abu were built in an old area round about Sirohi. There are extensive remains of Jaina temples found at Chandrāvati. Their pillars are so highly ornamented in details and varieties that no two pillars are exactly alike. The existence of a large number of Jaina temples of this place is also known from the various Jaina *Tīrthamālas*. The beautifully carved fane at Mirpur between Abu and Sirohi seems to be of the same age as the temple of Tejapāla. At Ajhārī, the Jaina temple of Mahāvīra is comparatively modern, but the door frames of some of the cells are carved and are certainly old and probably, they belong to the twelfth century A.D.¹ The pillars and arches of the Jaina temple of Sāntinātha at Jhārol resemble in style those of Vimalasāha's temple. The antiquity of this temple is further confirmed by an inscription of 1141 A.D. on a large slab in antechamber referring to the reign of the Paramāra king Dhārāvārsha.²

1. *Gazetteer of Sirohi State*, p. 248.

2. *Ibid.*

Besides, there are other Jaina temples of this time in this area. At Nadia, there is a Jaina temple of Mahāvīra which is said to be more than nine hundred years old. The outer porch is small, plain and undecorated and the interior is very similar to that of the shrine of Jhārol.¹ The Jaina temples of Jhādoli² and Mūngathālā³ also belong to the eleventh and twelfth centuries A.D. as known from the inscriptions found in respective temples. The oldest portion of the structure of the Jaina temple of Sambhavanātha at Kojarā dates probably from the twelfth century A.D., but many additions and alterations have been made in the intervening period. The inscription engraved on the *gūḍhamandapa* says us that the temple was originally consecrated to Pārśvanātha.⁴ The temple at Or belongs to the twelfth century as is known from the inscriptions. This was originally dedicated to Mahāvīra and not to Pārśvanātha as it is found today.⁵ There are two temples namely Ādinātha and Sāntinātha of the twelfth and thirteenth centuries at Vagin as is known from the inscriptions of the temples.⁶ From the inscription, it is also clear that the Jaina temple of Paladi also belongs to the twelfth century A.D. These temples have undergone repairs from time to time and, therefore, the original structure is not easily distinguishable. The temples of the Sirohi region resemble the Abu group of temples in their general plan and style. Of course, the elaborate carving and rich details are not there.

A large number of Jaina monuments were built in Rajasthan in the reign of early Chauhāna rulers. From the Bijaulia Rock inscription,⁷ dated 1170 A.D., it is clear that the ancestors of Lollaka built Jaina temples at Todaraisingh, Bagherā, Naraina, Naravara and Ajmer. Lollaka himself constructed a temple of Pārśvanātha at Bijaulia and surrounded it with seven small temples. The existing temples cannot in fact be the same as those constructed by Lollaka as they are inferior in workmanship and look quite modern. No Jaina temples of the Chauhāna period are noticed at Bagherā, Todaraisingh and Naraina, but the sculptures discovered there give some idea of the Chauhāna art. In the beginning, it was rather rustic but gradually, it became more elegant in the twelfth century A.D.

1. *A Gazetteer of Sirohi State*, 248.

3. *Ibid.*, 1906-07, p. 26.

5. *Ibid.*, p. 59.

7. *Ibid.*, p. 64.

2. *PRAS.*, *we.*, 1905-06, p. 48.

4. *Ibid.*, 1916-17, p. 62.

6. *Ibid.*, p. 65.

8. *EL.*, XXIV, p. 84.

Among the existing Jaina monuments of this period, the principal monument is the Dhāl-dinakā-Jhomparā.¹ It was converted into a mosque in the twelfth century A.D. There are very strong traditions² among the Jains of its being a Jaina temple. The head of a Jaina image found in the excavations of this place strengthens the view of its being a Jaina temple.³ The discovery of nine or ten Jaina marble images in 1856 A.D. bearing the inscriptions of the twelfth century A.D. in the immediate neighbourhood of Dhāl-dinakā-Jhomparā may prove that they originally belonged to this building.⁴ Besides, this building resembles the Jaina temples of the same period at Abu. The early European writers such as TOD,⁵ FERGUSSON⁶ etc. supposed it to be the Jaina temple which was converted into a mosque by the Muslim rulers. From the inscriptions of the Jhomparā, it is known that it was the College building constructed by Vighararāja. The Jaina sources⁷ inform us that Vighararāja constructed several Jaina monasteries, and he is also said to have hoisted a flag over Rājavihāra which most probably was this Sarasvatimandira. It seems to be a Jaina college used for higher education. Not only the study of Jaina scriptures but also the study of other branches of learning such as drama and poetry were pursued. In this way, we may account for the drama of Vighararāja inscribed here.

This building is 18½ feet by 57½ feet. The screen wall of it is 18½ feet long, 11½ feet thick and rises to a height of 56 feet. It is a high and noble style of art and consists of seven arches. The central arch is 22 feet and 3 inches and the remaining arches are all 13 feet 5 inches. After the central porch, there is a vast pillared hall 248 feet long by 40 feet wide, covered by a flat recessed roof which is divided into nine octagonal compartments corres-

1. The name Dhāl dina kā Jhomparā is not an original one but given in the time of Marāṭhās because the *fakirs* began to assemble here to celebrate the Urs anniversary which lasted for two days and a half.

2. This temple is said to have been built by Viramadeva kālā in celebration of the Jaina festival Pañcha Kalyāna Mahotsava in 660 A.D. (v.s. 717) at a cost of seven lakhs of rupees. The foundation stone was laid by the Jaina Bhāṭṭāraka Śrī Viśvanandajī.

In the Jaina temple of Dharmadāsa at Ajmer is a record which states that the building was completed on *Māghabadi* 9th *Saṃvat* 1132.

3. ARMA., 1918.

4. JASB., VII, p. 51.

5. *Annals and Antiquities of Rajasthan*, II, pp. 896-900.

6. *History of Indian and Eastern Architecture*, p. 263.

7. GOS., LXXVI, P. 370.

ponding with the seven arches of the screen wall and two corners of the cloisters. In this hall, there are five rows of columns and seventy pillars. These pillars are elegant in sculpture. The ceiling is supported by quadruple range of columns which are unique in design. The ornaments are very complex. There may be forty columns, but no two of them are alike. The ornaments of the base are peculiar both in form and execution. They are surrounded by the lozenges. The projections from the various parts of the shaft with the small niches still contain the statues. Here and there are found the richly carved corbeille. The capitals are at once strong and delicate.

Jaina temples of this period are also found at several places in Marwar. There is a group of sixteen temples at Nādālī and most of them belong to the Jinas. The Jaina temple of Neminātha situated on the top and the Ādiśvara temple at the bottom of the hill probably belong to the eleventh century. This supposition is based on the style of the pillars and the inscriptions discovered in these two temples. From the study of the inscriptions of the temple of Ādinātha, it is clear that it originally belonged to Mahāvira.¹ The Jaina temple of Kekind is dedicated to Pārśvanātha. Excepting the ceiling of the *Sabbāmaṇḍapa* and a few pillars, everything is modern. The former is a twelfth century's work and the latter belongs to the time of the inscription of 1602 A.D. engraved on the pillar of the hall. The antiquity of this temple is further determined by a small inscription of V. S. 1230 incised on the old pedestal of the image of the Tīrthaṅkara in the shrine.²

At Sanchor, there is an old mosque, which according to its two Sanskrit inscriptions, was originally a Jaina temple. The inscription of 1220 A.D. records the erection of a *maṇḍapa* by a Saṁghapati named Hariśchandra. The other inscription of 1265 A.D. speaks of certain repairs done to *chatusbhika* in the temple of Mahāvira.³ There is a monument known as Topakhānā at Jalor which seems to have been constructed out of the materials of the one Hindu temple and three different Jaina temples namely Ādinātha, Mahāvira and Pārśvanātha as known from the inscriptions. These temples were in existence in the twelfth and thirteenth centuries. The temple of Pārśvanātha was constructed by Kumārapāla, the Chālukyan ruler, in the mixed style.⁴

1. PRAS., wc., 1908-09, p. 43.

3. PRAS., wc., 1907-08, p. 34.

2. Ibid., 1910-11, p. 36-37.

4. Ibid., p. 35.

The temple of Mahāvīra of Ghāṣṭerī¹ situated at the foot of hills consists of a shrine, a closed hall, an antechamber and an open porch attached thereto. In front of the latter are the open hall and the entrance porch with the rows of cells running along on three sides. Above the basement mouldings on the exterior are the windows, the perforated screens with balconies projecting and running allround the antechamber, the closed hall and the shrine. These wall mouldings are undoubtedly old, probably as old as the eleventh century; but the spire, open hall and the entrance porch are of later times.²

At Phalodhi, there is a temple of Pārśvanātha which belongs to the twelfth century A.D. In front of the shrine, on each side, is a white marble slab with an inscription on it. One of these speaks of a gift of Chandra together with Śrī Chitrakṣīyaśīlāphata in the temple of Pārśvanātha at Phalavardhikā in 1164 A.D.³ At Surapura also, a Jaina temple of this time is found. An inscription of 1182 A.D. incised on the left pillar says that it was originally dedicated to Neminātha. It further informs us that pillars of the porch were erected by Suhava, wife of Dhāhaḍa.⁴

At Sanganer near Jaipur, there is also a very beautiful Jaina temple known as Śiṅghījī kāmīrā. Who this Śiṅghī was, is not known. BANDARKAR holds that this temple does not appear to be older than the fifteenth century A.D.⁵ But this view does not appear to be correct; because there is an inscription of 954 A.D. on *bandaravāla* of the main shrine in the second hall of the temple.⁶ This definitely proves that the temple belongs to the tenth century A.D. Further, this temple may be compared with the temples of Abu built at this time for its deep beautiful carvings and the style of pillars. There are also the three stone images with the inscriptions of the eleventh and twelfth centuries A.D. placed in the temple.

The door of the temple is beautifully carved with dwarfs, elephants, *kinmaras* and *kinmarīs* and the Tīrthakaras. Then comes the *Sabbhāmaṇḍapa* or open porch. There are two courtyards on both the sides with twelve pillars. Between the two pillars, there is a beautiful *bandaravāla*. On the capital of the pillar is standing the figure of *kinmarī* holding child, flower, some times drum and *chaivari*. These *kinmarīs* are very skilfully carved. Then,

1. PRAS., vol., p. 59.

3. Ibid., 1911-12, p. 53.

5. संवत् १०११ लिखित पं० तेजा शिष्यवाचार्थं पुण्यचन्द्र ।

2. Ibid., 1909, p. 60.

4. Ibid., 1909-10, p. 47.

6. Ibid., 1909-10, p. 47.

comes the entrance of the second *Sabbhāmaṇḍapa*. It is also carved with *apaarās*, *devas* and peacocks. In the hall, there is a central shrine most beautifully carved with scrolls, lotus flowers, creepers and elephants pouring water over the heads of the Tirthamkaras. Excellent *bandaravāṭas* are also found on the three sides. Besides, there are nineteen subsidiary cells in a row in which the images are placed. The main shrine and these subsidiary cells are surmounted by the *Śikharas*.

There is a temple of Śiva near the temple of Bālājī at Purāṇā Ghāṭa about three miles from the city of Jaipur. It was originally a Jaina temple built in the twelfth century A.D. An undated inscription in the characters of the twelfth century A.D. on a lintel of one of the arches of this temple contains five verses and extols the Jaina Nābhi. It also mentions two names of Jaina Śrāvakas belonging to Pushkara Jāti. An inscription of 1160 A.D. on another lintel mentions the names of Āchāryas and their pupils.¹

Jhāṭpatan is famous as a city of old temples. Among them, the Jaina temple of Santinātha is well known. It is said to have been built by Sāha Pipā in 1046 A.D. and its installation ceremony was performed by Bhāvadeva Sūri.² The present temple is the rebuilding of an older temple. The shrine and *śikbara* are old and in the newly constructed *maṇḍapa*, a few old Hindu figures have been found.³ The antiquity of this temple is further proved by the inscriptions of the eleventh and twelfth centuries engraved on funeral memorials termed '*nisbedhikās*' of Jaina priests.⁴ At Atru, there are two exquisite Jaina temples of about the twelfth century A.D. The main structure of the one with a mutilated statue of Pārśvanātha in the sanctum is still standing, though in a precarious condition. The other temple has practically disappeared but the huge statue of Mahāvira, which is too heavy to be transported, still stands on a pedestal; and round about, there are signs of the foundations which reveal the plan of a pretty big Jaina temple.

At Lodorva about ten miles west of Jaisalmer, Śrīdhara and Rājadhara, the princes of the king Sāgara are known to have built the temple of Pārśvanātha in the eleventh century A.D.⁵ Actually, this temple belongs to this period as known from the study of its architecture. The style of archi-

1. ARMA., 1920-21, Inscriptions, Nos. 2-3.

3. *Archaeological Survey of Cunningham*, II, pp. 263-67.

4. *Annals and Antiquities of Rajasthan*, II, p. 792.

2. *Anekānta*, XIII, p. 125.

5. NJI., 2543.

ture in the lower part of the temple is purely of South Indian Hindu type, while the upper part is of North-west Indian type. The *toranadvāra*, which is elaborately carved and richly decorated, stands very close to the courtyard and in front of the main temple. At four corners of the enclosure are four small temples of good workmanship. An artificial tree known as *Kalpavriksha* with fruits is very carefully and artistically preserved within the enclosure.

REVIVAL OF JAINA ARCHITECTURE FROM THE FIFTEENTH CENTURY: Most of the buildings described above belong to the great age of Jaina architecture which extended upto about 1300 A.D. or perhaps a little longer. Then there was a pause for more than a century, and after that started the revival in the Jaina architecture from the fifteenth century A.D. Most of the Jaina temples of this period are the copies of the early Jaina temples of Abu and Sanganer. In doing so, they lost the purity and elegance that characterized the earlier example. They did not possess the magnificence, grandeur of plan and the wealth of details. Besides, these temples show the influence of the Muslim style of architecture. Most of them are surmounted by the bulbous dome of the Mughals, and the openings almost invariably take the form of Muhammedan foliated pointed arch.

The temple of Sadri built in the valley of natural beauty belongs to this period. It was erected by Rāṇā Kumbha. It is the most complicated and extensive Jaina temple in Rajasthan. It is nearly a square, 200 feet by 225 feet, exclusive of the projections on each face. In the centre stands the great shrine with four niches, in each of which is placed a statue of Ādinātha. Above this are four other niches, similarly occupied, opening on the terraced roofs of the building. Near the four angles of the court are four smaller shrines, and around them, or on each side of them, are twenty domes, supported by about 420 columns; four of these domes—the central ones of each group—are three storeys in height, and tower over the others; and one—that facing the principal entrance—is supported by the very unusual number of sixteen columns and is 36 feet in diameter, the others being only 24 feet. Light is admitted to the building by four uncovered courts, and the whole is surrounded by a range of cells, many of them now unoccupied, each of which has a pyramidal roof of its own.

Besides the twelve in the central *śikhara*s there are eightysix cells of very varied form and size surrounding the interior, and all their facades more

or less adorned with sculpture. Most of these cells contain the images of the Tīrthaṅkaras. The lofty basement and the great elevation of the principal domes produce a favourable impression from the external sight. But the greatest defect of this building is the want of ornamentation on their exterior faces which beautify the Hindu temples.

"The immense number of parts in the building, and their general smallness, prevents its laying claim to anything like architectural grandeur; but their variety, their beauty of detail—no two pillars in the whole building being exactly alike—the grace with which they are arranged, the tasteful admixture of domes of different heights with flat ceilings and the mode in which the light is introduced, combine to produce an excellent effect. Indeed, I know of no other building in India, of the same class, that leaves so pleasing an impression or affords so many hints for the graceful arrangement of columns in an interior".¹

CHATURMUKHA AND SAMAVASARĀN STYLE OF ARCHITECTURE:

The *Chaumukha* or *Chaturmukha* style of Jaina architecture also started during this period. It seems to be an imitation of Chaturmukha Śivalinga of the Hindus. It denotes four images of a Tīrthaṅkara placed on one and the same pedestal back to back so as to face the four cardinal directions. It therefore presupposes that not only the sanctum in which such a *chaturmukha* is installed but also the enclosing wall should have four doors facing the four images.

Such a *chaturmukha* type of temple was built by Poravāda Mahājana Dhannā Setha in 1440 A.D. at Ranpur during the reign of Kumbhakarāṇa. The shrine in this temple is occupied by a quadruple image and is open on the four sides, each facing an image. There is also a similar shrine on the upper storey accessible by four doors. The lower and the principal shrine has no closed hall but only a small porch called *mukhamandapa*. Further, there is an open assembly hall on a lower level, approached by a flight of stairs on each side. Outside this flight of stairs is an open porch and above it is a *nalamandapa*. Facing the sides of each of the *mukhamandapas* of the principal shrine is a large subsidiary shrine and facing each *sabbhamandapa* is a smaller subsidiary shrine. Around these four shrines are four groups of domes resting on about 420 columns. The central ones of each group—four in

1. *History of Indian and Eastern Architecture*, pp. 241-242.

number—are three storeys high and tower over the others of the same group, and one of the central domes, that facing the principal entrance is double, having a second dome over the inner and supported by the very unusual number of sixteen columns. The sides of the temple between the larger subsidiary shrines and the entrances are occupied by ranges of cells for images, each with a pyramidal roof of its own but without any partitioning walls.¹

There is a temple of this type also at Kumbalgarh. It faces the east and consists of a *sabbāmaṇḍapa* and a shrine. The former is accessible on three sides from east, north and south. The latter has four doors, and in the centre of the interior are the remains of a pedestal with four pillars at the corners obviously a canopy over it. There is no doubt that it was a *Chaturmukha* temple though the image placed on the pedestal cannot be traced.² The Śrīngārā Chavaḍi temple at Chitor is a Jaina shrine. It is said to have been built by the Jaina treasurer of Rāṇā Kumbha. Originally, it had four porches and the entrances like all *Chaturmukha* temples. Two of these on the east and south were removed, and the entrances built up with the coarse Jālī work.³

There is a great *Chaturmukha* temple of Ādinātha built in the middle of the fifteenth century A.D. at Abu. It is three storeyed in height with open domed porticos on four sides. It has seventy six pillars.⁴ One such temple was also built in the city of Sirohi during the victorious reign of Mahārājādhirāja Rāja Siṃha, son of Sūratasiṃha in, 1577 A.D.⁵

At Kumalgarh, there is a temple known as *Golerā* temple. It is so called because it is surrounded by a round walled enclosure facing east. It was not *Chaumukha* but a *Samavaśaraṇa* temple. This is clearly seen from the different classes of gods and goddesses sculptured at the corners of the walls near the top of the interior.⁶

The Jaina tower known as Kīrtistambha situated on the hills of Chitor is one of the most remarkable buildings. It is about 80 feet in height and is composed of eight storeys. It has a pavilion on the top which probably enshrined a *Chaumukha* image in it. It was built by Punaṣiṃha of the Bagheravāla caste during the reign of Rāṇā Kumbhakarāṇa and is full of decorations.

1. A.S.I., An. Report, 1907-8, pp. 205-213.

2. PRAS., wc., 1908-09, p. 40.

3. Ibid., 1903-04, p. 42.

4. A History of Indian and Eastern Architecture, p. 43.

5. PRAS., wc., 1905-06, p. 47.

6. Ibid., 1908-09, p. 40.

OTHER MEDIEVAL JAINA TEMPLES: The great Jaina temples of of Chintāmaṇī Pārśvanātha, Rishabhadeva, Śāntinātha, Sambhavanātha and Mahāvīra in the fort of Jaisalmer constructed one after another in a period between the twelfth and the fifteenth centuries are excellent. From a *pralasti* of the *Daleshrāvakaacaritra* written in 1218 A.D., it is known that Jagaddhara, son of Kshemandhara, constructed the temple of Pārśvanātha at Jaisalmer.¹ The temple of Pārśvanātha, which is the oldest and most beautiful, repaired from time to time. The most important part of the temples is the shrine containing the image of Tīrthaṅkara. The four walls of the shrine are beautifully carved with animals and human figures. Over the roof of this particular shrine is built a highly decorated *śikhara* invariably crowned by an *amalaka*. Above the *amalaka* is the water pot containing a lotus flower. There is a porch and *bhogamandapa* in front of this shrine. Facing this porch, there is the *natamandapa*, octagonal in shape, which is decorated with themes of Jaina and Hindu mythology.

Profuse ornamentations in the shape of foliage, flowers, birds and human figures were used in decorating every part of the pillar, arch, lintel or bracket. There hang the graceful full blown lotus-shaped pendants from the centre on the ceiling of the *Naṭamandira* dome. Over the columns of the porch are the bracket capitals which support the architraves of the dome and the struts supporting the gallery. Between the bracket capitals and under the struts are placed beautifully ornamented *torana* shaped figure forming a kind of pierced arch. The surrounding courtyard is enclosed by a double colonnade of smaller finely carved and ornamented ceilings. Behind it, there stands a range of cell, and each of it contains the cross legged seated Tīrthaṅkara.

Before the entrance gate of the temple is the porch supported by decorated columns. Just over the *chhujas* at both corners in the friezes of the porch are two figures of elephants. The carving perforated in the architraves, kangura parapet and especially the *śikhara* or dome over the porch are elegant and graceful. The greatest attraction of these temples is the *torana* that stands on a pair of decorated columns in front of the entrance porch of Pārśvanātha temple. The columns are ornamented with lotus, animals, makaras and adorned with sculptures which seem almost instinct with life and

1. *Jaisalamera Kā Sūchīpatra*, pp. 116 and 37.

motion. There is a wonderful grace in these sculptures representing different gods and *apsarās*.

The Jaina temples of Godhās and Chaudharis at Maroṭha claim to have been founded in the fourteenth and fifteenth centuries respectively. These temples have undergone repairs from time to time but still some original portion of the structure in both the temples supports the date ascribed to them. The decoration on the ceiling of the temple of Chaudharis and the pillars of the temple of Godhās are of the type prevalent in the fourteenth century A.D.

The Jaina temples of Bhāṇḍāsara Chintāmaṇi and Neminātha of Bikaner also belong to this age. The temple of Bhāṇḍāsara was founded by a rich merchant named Bhāṇḍā. This temple is also known as Sumatinātha temple. Its shrine is round in form. It is surmounted by two storeys, each opening into four balconies and interconnected by narrow stairs. *Maṇḍapa*, galleries and porches surround the shrine. At the top, there is the shrine with its strings and upstrings of decorative small *śikharas* and its gilded flag staff. The temple is built of yellow Jaisalmer stone. Both the motifs of Rajput and Mughal architecture are found beautifully mixed in the construction of this temple.

From the artistic point of view, the Chintāmaṇi temple is superior to that of Bhāṇḍāsara temple. It is also made of yellow Jaisalmer stone. Its construction work started in the time of Rāva Bīkā but it was completed shortly after his death in 1503 A.D. Originally, the shrine and the chief *maṇḍapa* were constructed. But thirty years later, it was enlarged by another hall and an open front porch and two small side porches. The substructure, the columns, the capitals, the domes and the *pent* roofs seem to have been imitated from Gujarātī temples, while the rich arabesques, floral decorations, lozenge and *baṁsa* friezes panels and occasional elephant figures reveal a development which had its origin in a renaissance of medieval Hindu architecture. The meaning of the pot and the foliage capitals of the multiple type is lost and too small carved brackets rise in a quite inorganic manner from the midst of the capitals. The spire is short and heavy. When in 1583 A.D., Rājāsīmha deposited the Jaina idols recovered from Sirohi booty in a vault in the Chintāmaṇi court, another Jaina temple of Ādinātha was built near it.

The most beautiful Jaina temple at Bikaner is the temple of Neminātha. It has a shrine surmounted by a high *śikhara*. There are elegantly carved *amalaka* and *kalasa* over the *śikhara*. It has a closed *maṇḍapa* with lateral doors and an open *arbhamaṇḍapa* accessible from three sides. It is richly decorated with various motifs. Their *śikhara* is decorated with eight beautiful strings. The entrance of the shrine is beautifully carved. The lintel is decorated with several friezes, a cornice and a set of fine half engaged niches enclosing divine images. The bottom of the door jambs is protected by *dvārapālas* attended by minor godlings. The roof is supported by brackets decorated with dancing *apsarās*. Other motifs such as scrolls, creeper spirals, the diamond lozenge and the use of four and eight petalled star flower were used for ornamentation.

UNDERGROUND TEMPLES: The underground temples also began to be built for the protection of the images against the iconoclastic activities of the Muslims. Such a temple was built and images were placed in it at Chāndakheḍī in the princely state of Kotah by Kṛṣṇadāsa, a Bagheravāla merchant, in 1689 A.D., during Aurangzeb's reign. There was a danger of its destruction, therefore, it was built in an unique form. The main temple is underground and the entrance to it is through a narrow passage. No arrangement was made for admitting light in it. Above it there is another temple but the image placed in it has not been installed according to the Sāstric injunctions. Apparently it seems to be a temple if not a shrine. But the object of its construction was to protect the underground temple from the Muslim destruction.¹ Such an underground portion is also found in some other Jaina temples at different places. The main aim was to place the images in them for protection from the Muslim iconoclasm if such a situation arose.

MODERN JAINA ARCHITECTURE: After the decline of the Mughals when law-and-order was established during British period, Jaina temples again began to appear. They were constructed mostly on the model of old Jaina temples. The features were the old dome, *śikhara*, pillars and also the other motifs for the decoration. Though the style of these new Jaina temples is rich and ornate, it has lost much of its original purity and simplicity.

1. *Koṭā Rājya Kā Itihāsa*, p. 219.

Besides, sometimes, too much of modernity also disfigures the latest Jaina temples. Then, there is also the crude colour washing and painting. Such temples are found in a large number in the important cities of Rajasthan such as Jaipur, Kotah, Bikaner, Udaipur and Jodhpur.

2. JAINA ICONOGRAPHY

It is somehow difficult to determine the time when the Jainas started the practice of the worship of images. Even in the Indus Valley civilization, some images supposed to be Jaina have been discovered. But we are on the sure ground about the worship of images among the Jainas from the Nanda period onwards. The Hāthigumphā inscription of King Khāravela records that he took back from Pāṭaliputra the Jaina idol which was carried off by one of the Nanda kings from Kalinga.¹ There are two nude mutilated statues without symbols in the Parna museum. One of them possesses the polish of Mauryan age and may be attributed to the third century A.C. and the other on stylistic grounds to the second century B.C.² After that, image worship grew more and more popular and elaborate.

GENERAL CHARACTERISTICS OF JAINA IMAGES: The image of Jina must be skilfully prepared so that it may satisfy the artistic thirst of the devotee and should enable to imagine the infinite through a visible form. According to the traditional and śāstric convention, the distinguishing features of a Jina figure are its long hanging arms, the *śrīvatsa* symbol, the mild form, youthful body and nudity. The other peculiarities of the Jaina iconography are serenity, dignity, calm, rhythm, proportion and restraint. Generally, all the images except the very early ones have a *lāñchhana* or symbol which differentiates them from each other.

CHARACTERISTICS OF THE KUSHĀṆA AND GUPTA JAINA IMAGES: The Jaina images of the Kushāṇa and Gupta periods have been discovered at Mathura. The distinctive symbols are not found on the images of the Kushāṇa period. But in the case of the images of Pārśva, a snake canopy behind the head of the figure is noticed. This enables us to identify the Jina without any difficulty. But with regard to the other Jinās, we are in darkness unless the inscriptions help us. The *Kalpāsūtra* gives a list of all the

1. JBORS., III, p. 468.

2. Ibid., Yr. 1937, pp. 130-132.

twenty four *lāñchbanas* for twentyfour Jinas. In the sculpture of the Kushāṇa period, the figure of Tīrthāṅkara is not seen attended by either a Yaksha or Yakshiṇī. It seems that the *lāñchbanas* as well as the Yaksha figures remained separate for long.

When confusion as to how to distinguish one Jaina image from another having a stereotyped appearance arose, it probably became necessary to mark the images with their respective symbols. In this way, the practice of associating the *lāñchbanas* started in the Gupta period. Besides, the figures of the Yaksha and Yakshiṇī also became necessary adjuncts. Other motifs were a trilinear umbrella, a drum player surmounting it, and a pair of elephants on two sides of the umbrella and a *dharmachakra* symbol attended by a pair of other bulls or deer form the parts of the Jaina sculpture. Evidently this type of development in the Jaina iconography is due to external influence of contemporary iconographic types.

METAL IMAGES: Images are made of both metal and stone. Metal images are important from the artistic point of view, and they can be preserved also for a long time. Inscriptions on them can be inscribed clearly without any difficulty. Their construction does not cost so much and hence they were made in large numbers. Their smallness of size enables the people to carry them from one place to another easily if the circumstances demand it.

The construction of the metal images may be traced to very early times in Rajasthan. From the poet Samayasundara of the early seventeenth century A.D., it is known that Chandragupta Maurya and his great grandson Samprati installed the golden images of Pārśvanātha and Padmaprabha respectively in the Jaina temple of Ghaṇḡhāṇī. Whether we believe in this late evidence or not, we are on the sure grounds of the existence of metal images from the seventh century A.D. On one pair of the images of Rishabhadeva discovered at Vasantaḡaḡh is incised an inscription dated 687 A.D., and it is the earliest image so far known to us in Rajasthan. Along with it, many old brass images have been also found out.

In 1582 A.D., the combined efforts of Rāyasīmha and of his minister Karmachandra succeeded in obtaining from Akbar no less than 1050 Jaina metal images which had been looted in 1576 A.D. during the capture of Achalagarh and the defeat of Surtānasīmha of Sirohi by Turāsankhan. At

present they are deposited in an underground vault of the Chintāmaṇi temple at Bikaner. Among these idols, there are a number of masterpieces in bronze, copper and brass. Some are of the ninth century while others belong to the period from eleventh to the fifteenth century A.D.

There are eleven big metal images weighing about 1440 or 1444 maunds in the Jaina temple of Chaumukhājī at Achalagarh near Abu. Each among these images weighs about 140 or 144 maunds. These images were brought from Dungarpur and installed at this place in v.s. 1566. The metal images with such a huge weight are not generally found anywhere.

DIFFERENT TYPES OF METAL IMAGES: In comparison with stone images, it is easy to devise varieties in metal images. The types of metal images are many; and the principal varieties are (1) Single image both in *Padmāsana* and *Khadgāsana* (ekal), (2) two images (*dvitīrthī*), (3) three images (*Tritīrthī*), (4) five images (*Pañchatīrthī*), (5) twenty four images of the *Tīrthaṅkaras* (*Chaubīsī*), (6) *Nandīśvaradvīpa*, (7) *Siddhapratimā*, (8) *Bāvana-chaityālayapratimā*, *Aṣṭakamalākāra-pratimā* etc. In the *Chaubīsī*, the main image of *Tīrthaṅkara* is found in the centre while the remaining *Tīrthaṅkaras* are found around him. Such a beautiful metal image of *Chaubīsī* is found in the temple of Chaudharis at Jaipur. The elephants are pouring water over the main figure of the *Tīrthaṅkara* and below, the *apsarās* are dancing. The effigies of *Navagrības* are also shown. There is an image of *Bāvanachaityālayapratimā* of 1608 A.D. in the shape of a plate in the Jaina temple of Lūṇakaraṇājī Pāṇḍyā, at Jaipur. In the centre of the plate is a *Nandīśvaradvīpa* and in its four corners, a group of thirteen images in *Padmāsana* is displayed.

WORSHIP OF YANTRAS: Jains also used to worship the *yantras* made of copper and brass. Some are square but most of them are circular. Both big and small *yantras* are used. The inscription is inscribed round the *yantra*. The installation of *yantras* from the thirteenth century onwards is known both from inscriptions as well as from the literary evidence. Even earlier than that, they might have been in vogue as known from the *pratiśṭhāpāṭha* of Jayasenāchārya which is said to be of the tenth century A.D.

STONE IMAGES: In a period between the eighth and the thirteenth century A.D., big and excellent Jaina images of stone were made. Their design and execution are perfect. The facial expressions, the graceful poses and the various moods are chiselled in an exquisite manner. And no wonder,

all these motifs are attractive and fascinating. Two very beautiful images of Neminātha of the eighth or ninth century A.D. have been discovered at Narhad. Stone images of Jaina Tīrthaṅkaras of the tenth century A.D. found out at Naraina are of high artistic merit. One excellent image of Sahasrakūṭachaitya-laya with the inscription of 949 A.D. is noticed in some Jaina temples of Jaipur. It is square in form and there are one hundred and eight images in a group of twenty seven in each corner.

Stone Jaina images of the eleventh and twelfth centuries have been discovered in different parts of Rajasthan. At Bhanghūr in Alwar territory, there is a colossal Jaina image of twenty feet in height called Nan Gūṅgi of the eleventh century A.D.¹ At Bahādurpur in Alwar, three life size Jaina figures standing upright and naked under a banyan tree on the Bagholā embankment have been found.² A colossal Jaina figure thirteen feet nine inches high with a canopy of two feet six inches over the head supported by two elephants stands at Pārānagara in Alwar. The whole height of the sculpture is sixteen feet three inches and its breadth is six feet.³ Three colossal images of the eleventh century A.D. built by a Rājput Saradāra are found at Shergarh in Kotah State where both Jainism and Brāhmanical religion flourished side by side.⁴ The stone images of the twelfth and thirteenth centuries in the sitting pose are also found at Sanganer, Baghera, Māroṭha and in the area of Sirohi and Chitor. A sandstone sculpture of Jivantasvāmī measuring about five feet three inches in height and two feet in width discovered at Khimvsar, near Nagaur is noteworthy. This sculpture represents Mahāvīra prior to the renunciation. From the dress and ornaments and the attendants below, it has been dated between the tenth and eleventh centuries.

Jaina images of the medieval period are not so fine but still some of them are important from the artistic point of view. In the Jaina temple of Adabadaḷī at Nāgadā, there is a seated image of Sāntinātha ten feet in height. In point of size, finish and skill of execution, the image is a marvellous one in this area and, therefore, the temple is known as Adabadaḷī. From the inscription on the image it is known that Sārang constructed this image in 1437 A.D. during the reign of Mahārāṇā of Kumbhakaraṇa. Two excellent

1. *History of Indian And Eastern Architecture*, p. 250.

2. *Archaeological Survey of India*, XX, p. 115

3. *Archaeological Survey of India*, XX, 125.

4. *Koṭā Rājya Kā Itihāsa*, p. 125.

Chaubisi images of white marble decorated with *navagribhas*, Indras, *apsarās* and animals are placed in a Jaina temple of Jaipur.

DEITIES: Besides Tīrthaṅkaras, the Jainas worshipped several other deities such as Sarasvatī, Ambikā and Padmāvatī. In order to distinguish them from the Hindu deities, they are associated with the Tīrthaṅkaras. Generally, the image of Tīrthaṅkara is found on the crown of the deity with whom she is related. In their execution, the śāstric conventions have been observed but the art has not been sacrificed. It reveals highly artistic skill, balance, pose, proportion and expression.

There are three varieties of the image of Sarasvatī such as (1) two armed (2) four armed and multi-armed varieties. The chief distinguishing features are the book and the vehicle swan which is sometimes replaced by a peacock. One beautiful metal image of Sarasvatī probably of the seventh or eighth century A.D. found in a Jaina temple of Piṇḍavādī in Sirohi State stands on a lotus and holds a book in her left hand and lotus in her right hand.¹ A beautiful black stone image of Sarasvatī brought from Arthūṇa in Banswara state is now preserved in the Rajputana Museum. It has four hands holding the *vīṇā* and the book in her two left hands and rosary and lotus in the two right hands. The *mukuta* of the goddess is surmounted by a small figure of Jina. A Jaina image of Sarasvatī dated 1045 A.D. discovered at Naraina is also important from the artistic point of view. There is an image of Sarasvatī of the thirteenth century A.D. in the temple of Mahāvīra at Ajhātī and also in the temple of Bābāji at Ajmer. A small marble image of this goddess at Achalagarh holds *vīṇā* and the book in the two upper hands and the rosary and *kamaṇḍalū* in the two lower ones. Its mutilated sculpture at Bayānā seems to have held the same four objects but is riding a peacock. The beautiful figure of Sarasvatī found at Pallu in the Bikaner state is an excellent specimen of medieval Indian sculpture. It is of white polished marble and is in a benevolent mood. It has four hands.

The deity of Ambikā is also worshipped among the Jainas. Her vehicle is the lion and seems to be associated with the first Tīrthaṅkara Ādinātha. The goddess is seen holding a child in her arms. There is a brass image of Ambikā of the tenth century A.D. in a Jaina temple of Sadri.

1. PRAS., no., 1905-06, p. 48.

She is holding a child in her left arm while there is a *amālumbī* in right arm. Besides at Morkhānā in the Susānī temple, a mighty image of Devī of the twelfth century A.D. is sitting on a lion. From an iconographic point of view, it is closely related to the Jaina images of Ambikā. It is also a masterpiece of sculpture. The stone images of Ambikā of the twelfth century A.D. are preserved in the Jaina temple of Bagherā. The three Jaina images of this goddess seated on lion placed in the Jaina temple of Naraina are remarkable from the artistic point of view. One beautiful metal image of Ambikā of the fourteenth century A.D. is in the temple of Lūpakarapajī at Jaipur. It is sitting on a lion holding a child in her arms.

Padmāvati seems to be associated with Pārśvanātha because very often, she is found along with him. The stone images of Padmāvati of the twelfth century A.D. are found at Bagherā. One such metal image of 1594 A.D. in the temple of Siramauriyā at Jaipur is holding a child in each of her hands. Above it, there is also the figure of Pārśvanātha. A beautiful stone image of Padmāvati in the temple of Lūpakarapajī Pāṇḍyā, Jaipur, is in a peaceful posture holding four objects in the four hands.

Besides, the images of other female deities are found at several places in Rajasthan. There is a stone image of Bramhāṇī in the Jaina temple of Mahāvīra at Bagherā. A deity sitting on a buffalo is preserved in the Jaina temple of Lūpakarapajī Pāṇḍyā at Jaipur. It holds a sword, a bow, an arrow and an axe in her four left hands and *śankha*, *chakra* and two other objects in her four right hands. This is evidently the influence of Tantrism and as such the deity is clearly the form of Mahishāsūramardinī.

Statues of the mothers of the Tirthankaras are also found in Rajasthan. An image of Marudevī in the temple of Rishabha was erected in 1497 A.D. during the reign of Devakaraṇa at Jaisalmer. Another such image of Marudevī seated on an elephant in the temple of Rishabhadeva is found at Dhūleva in Udaipur.

Among the male deities besides the Tirthankaras, the Yakshas are important. An image of a male deity of the eighteenth century A.D. riding a pigeon and holding an axe in the left hand and a garland in the right hand is found in the Jaina temple of Lūpakarapajī Pāṇḍyā at Jaipur. There are bangles in his arms and ear-rings in his ears. On the head, there is a coronet. Another

male deity riding an elephant with folded hands of the same period is also found in the above temple. These images are evidently Yakshas.

STATUES OF ĀCHĀRYAS: Not only the *padukas* but even the statues of the famous Āchāryas are seen in the Jaina temples, and they are worshipped by the devotees. The statues of the Āchāryas Jinaratnasūri, Jinavardhanasūri and Droṇāchārya of 1429 A.D. and Jinarājasūri and Jinavardhanasūri of 1412 A.D. are found at Delavādā in Mewar. One such image of Jinakusālasūri of the fourteenth century A.D. is found at Mālapurā in Jaipur division. The image of Vijayasāgarasūri of 1699 A.D. is noticed at Dhuleva in Udaipur state. Such images of the Āchāryas are also found in the temple of Ābū. There is nothing artistic about these statues, and they do not resemble the person they claim to represent.

IMAGES OF THE DONORS AND PATRONS: The images of the goddesses as also of the Āchāryas were used for worship, but those of the donors were meant only to preserve their memory. In the temple of Ādinātha at Ābū, there is a figure of Vimala riding a horse. On each of the ten statues of elephants was seated a figure in a rich *bandā* behind the driver. They represented Vimala and his family in procession to the temple. But unfortunately, the figures have been destroyed by the Muslim invaders. The images of Vastupāla and Tejapāla, the builders of the temple, are also found in Lūpavasahī temple.

HINDU GODS AND GODDESSES: Even the images of Hindu gods and goddesses find place in Jaina temples. This shows the liberality and the spirit of toleration and catholicity of Jainism. The Hindu gods such as Rāma, Kṛishṇa, Hanūmān, Siva, Gaṇeśa and Bhairū and the goddesses like Sītā, Lakshmi, Durgā etc. were adopted by the Jains and respected by them as subordinate or secondary deities. This is the reason why Jainism has survived and continued to be popular among the non-Jains.

INSTALLATION CEREMONY OF IMAGES: The installation ceremony of images is always a grand and impressive function among the Jains. People from different places assemble at the place where it is performed. The ceremony is performed by a rich person through some Āchārya, and it lasts for about five or six days. Often it is one image that is installed, but sometimes many images are consecrated simultaneously by the same

Āchārya and donor; and then, they are distributed to several centres. This is done to curtail unnecessary expenses and also to make the ceremony magnificent and festive.

It is generally seen that in case of the early images, the inscription which is found on the pedestal is a short one. It simply mentions the names of the donor and the Āchāryas through whom it is consecrated. But on most of the images of the later times, we find a long genealogy of the Āchāryas and the donors mentioning their castes and Gotras. Such long inscriptions on the images are very useful in reconstructing the political, social and religious history of the region.

3. JAINA PLASTIC ART

The question of Jaina plastic art in very early times does not arise at all because no Jaina temples of very early date are in existence. Even those which have survived underwent repairs from time to time. It is for this reason that just a few specimens only are found belonging to the early period. These may be classified into three heads. (1) Decorations, (2) Decorative statues, (3) Narrative illustrations.

(1) DECORATIONS: The decorative patterns include scrolls, figures of animals, flowers, trees and intertwined human figures. These patterns were generally used for the ornamentation of doors, pillars and ceilings. In the temple of Vimala Vasahī at Abu, the *Kalpavriksha* has been beautifully carved on the ceiling of the *mandapa*. This aspect of Jaina art has no peculiarity of its own, and it is found elsewhere too.

(2) DECORATIVE STATUES: Statues serving as decorative purposes are also found in Rajasthan. At Ghaṭiyāla in Marwar, there is a niche, the left half of which is engraved with an inscription and the right sculptured into the figure of a goddess seated on a lion. The carving of this figure is fine and undoubtedly old. It is after this goddess that the niche is named *Mātājī kī sāla*. The goddess is not a Hindu but a Jaina deity as the inscription tells us that the temple was dedicated to a Jina. This figure is most probably Ambikā.¹ The statue seems to be only decorative, and it is not worshipped.

1. PRAS., vo., 1906-07, p. 24.

At Varman in Sirohi state, in the temple of Mahāvīra, there is a beautifully sculptured image of Kubera quite similar to the one we generally find in Brahmanical temples. The pillared corridor to the east of *Sabbhamaṇḍapa* of this temple also contains a sculptured ceiling panel. The central figure of this slab is Gajalakshmi with elephants pouring water on her.¹

At Ghāṇṣarāv in Marwar, the most interesting sculpture is the group of figures which decorate the plinth of the open porch of the shrine. In the centre are busts each with long ear-lobes and heavy ear-rings. In front of the busts is a large water pot supported by two dwarfs.² These busts probably represent the individuals who built the temple. But this is a mere guess.

In the corridor behind the main shrine of the Mahāvīra temple at Ajhārī in Sirohi state, there is a broken sculpture representing the *Nandīś-varadvīpa*.³ The sculptures of Nandīśvaradvīpa are also found in Jaina temples at Rupanagar,⁴ near Kishangarh and at Nāpā⁵ in Bali district. All these are decorative motifs.

In the Chaturmukha temple at Ranpur, there is a sculpture of Sammedaśikhara in the large subsidiary shrine towards the north-west of the main shrine. Just opposite to it, there is another, an Aśṭāpada, but left in an unfinished condition. Just outside the former but on its proper right is a slab representing the sacred hills of Girnar and Satruñjaya. In the *nalamaṇḍapa* on the north stands a sculpture of Sahasrakūṭa.⁶

The temple of Padmāvatī at Nāgdā contains an interesting sculpture in the sanctum. There is a figure of Jina, having a halo behind, in an attitude of meditation in the centre of the slab. Two canonical capped chaurl bearers, one on each side with *gandharvas* and *devas* are represented as flying in air. The sides and the top are divided into a number of small niches with the remaining Tīrthaṅkaras. To the right of the central figure is Indra seated on an elephant and to its left is the goddess Ambikā. The front part of the slab under the central figure is divided into three parts. The side ones are occupied by lions and the middle contains a *chakra* supported by two deer.⁷ This sculpture is clearly a decorative piece on which much art and skill

1. PRAS., wc., 1916-17, p. 71. 2. Ibid., 1907-08, p. 59. 3. Ibid., 1905-06, p. 49.

4. Ibid., 1910-11, p. 42.

5. Ibid., 1907-08, p. 49.

6. ASI An Report, 1907-08, p. 213.

7. PRAS., wc., 1904-05, p. 61.

have been lavished for achieving a beautiful effect. It is not meant for worship.

In the Jaina temple of Kheda, two Jaina sculptures have been fixed on the wall, each representing a Tirthāṅkara with Chauri bearers. One of these is seated on a lion throne and the other on a lotus throne with the elephants standing on the two full blown lotuses.¹

In an old Jaina temple of eighth century A.D. at Chāitsu, there is one sculpture built into the left jam of the door of the old shrine. It represents two antique looking human figures standing under a double topped umbrella. Besides a Jaina *Chatrī* built of beautiful white marble pillars is also found. The effigies carved on it are representations of the various pontiffs of the Digambara Sect.

There is a temple of Mahāvīra at Sevaḍi in Marwar. The figures on the outside walls of the sanctum are not profuse but are artistically carved and cannot be later than the tenth century A.D. On the south, there are three figures. The first is a Nāga female with ear lobes perforated and bearing earrings. She holds a shield in the left hand, and there is a broken scimitar in the right hand. Her head is canopied with the hood of the snake coils of which come down to her left foot. The second figure, wearing a crown, a necklace and a waist band, stands in the attitude of Kāyotsarga in a niche decorated with side plasters. The tops of it are surmounted by two seated Jinas. The third figure is of the naked Kshetrapāla holding the club in the one hand and snake in the upraised hand. On the North side also, there are three figures. The central figure is in a niche exactly in the same position as in the south. Of the remaining two, one is a female figure holding the discus in the right hand while the left hand is broken off. Under her right foot is her *vāhana*, a man. Her ears are perforated and she wears earrings. The other figure is of the standing Bramhā holding a rosary in the right hand, while in the left hand, there is a *Kamaṇḍalu*. He has a beard and wears Khadāvas or wooden sandals. In the closed hall, there is a figure which appears to be of some Jaina teacher. He is sitting on a throne with his right foot on a small stool. He is being shampooed apparently by his disciple who has a beard. There is a *pothī* stand behind him and another disciple is spreading a scroll of paper. The third disciple is holding

1. PRAS., vol., 1911-12, p. 56.

his ughaor besom. There are a couch and a water jug before him. The besom is also noticed on the back of the teacher's left shoulder. A band of cloth has been also used to support him in his posture. There is a manuscript in his left hand, while his right hand is half open near his chest. His neck is adorned by a close fitting tight necklace. Besides, there is also the figure of Sarasvatī in the front corridor.

The beautiful figures of the deities such as Sarasvatī and Ambikā are found carved in the Jaina temples of Abu. There is a beautiful figure of the goddess Sarasvatī showing the four symbols such as *vīṇā*, book, rosary and the lotus in her four hands preserved in an architrave panel sculpture in the famous Vimala Vasahī temple. In this same temple, a beautiful sculpture preserving a sixteen armed form of the great goddess of learning on the ceiling is noticed. She is attended by a dancing male figure on each side. The goddess sits in *bhadrāsana* showing the lotus, conch, and the *varada* in the right hands and the lotus, the book and the *kamaṇḍalū* in the three left ones. All other hands along with the symbols are mutilated beyond recognition. The figure of the swan can however be seen on the pedestal. On a pillar in the temple built by Tejapāla, there is a figure of Sarasvatī seated in *bhadrāsana* and showing the same symbols with the difference that the book in the left hand is replaced by a *kamaṇḍalū*.

There is a figure of twenty armed Ambikā preserved on the ceiling of famous temple of Vimalaśāha. Ambikā in *lalitāsana* is sitting on the lion. She shows the *kbadga*, the *śakti*, the snake, the mace, the shield, the axe, the *kamaṇḍalū*, the *abhaya* and the *varada mudrās*. The rest of the symbols cannot be identified, because they are partly or wholly broken. The goddess wears a crown, earrings, necklaces, garland, *mekhalā*, bracelets, anklets, lower garment and a scarf.

(3) NARRATIVE ILLUSTRATIONS: The episodes and narrations beautifully engraved decorate many Jaina temples. At Kolar in Sirohi state, there is the sculptured makaraṇā lintel on the central bay of the pillared corridor adjoining the *sabbhāmaṇḍapa* on the side of the entrance door of the temple. On this architrave is carved in high relief the pictorial representation of a legend probably from the life of a Jaina Tīrthaṅkara. On the left corner of the sculpture is represented a queen reclining on a canopied couch. Then follow in succession from left to right the following fourteen objects

elephant, bull, horse, an unintelligible symbol, the Sun and Moon, Kuśa, Kalāśa, walled town, river, temple, Sahasraliṅga and lastly *ratna*. The connection between these fourteen objects and the sleeping queen is elucidated by the following lines in Nāgarī characters of the twelfth century engraved in the left corner of the sculpture 'Mahārājñi Uśālādevī Chaturadaśa Svapnāni paśyati' which means Mahārājñi Uśālādevī sees fourteen dreams.

At Kālandarī in Sirohi state, there is placed a sculptured panel representing in high relief a worshipper in the act of feeding a pigeon in the main shrine of the Jaina temple of Mahāvīra. It seems probably a representation of a man in charitābe pose expressing kindness.

In the Jaina temples of Abu, the ceiling and the surfaces are sculptured with innumerable incidents from the various epics such as the *Rāmāyaṇa*, the *Mahābhārata* etc. The scene of the birth of Kṛishṇa and his various activities have been skilfully sculptured. In the sculptures, the incidents are drawn from the stories in the *Śatruñjaya-mātmya* as shown by the names of heroes and other persons being engraved beneath them. In the *raṅgamaṇḍapa* of the temple of Vimala, the scenes of the battle between Bharata and Bāhubali and the marriage party of Neminātha have been artistically sculptured. The incidents in the previous lives of the Tīrthaṅkaras have been excellently illustrated by the sculptures in the temple of Abu. There are numerous sculptured panels of this type in the Jaina temples all over Rajasthan.

4. JAINA PAINTING

Rajasthan and Gujarat once abounded in paintings; but time, weather, the destructibility of the material used and the fanaticism of the Muslims are responsible for the disappearance of a large portion of them. However, a considerable number of paintings have escaped destruction. The credit of preservation of these articles goes to the Sāstrabhaṇḍāras of the Jains.

FOUNDATION OF THE WESTERN SCHOOL ŚRĪNGADHARA: Śrīṅga-dhara, an artist from Marwar, laid the foundation of the Western school in the seventh century A.D. Its traditions travelled even to Nepal and Kashmir. According to the testimony of Tārānātha, the earlier school of Nepal

resembled the Western old school. In Kashmir also, there were its followers.¹ No painting of so early times from Marwar or Western India has survived so that its distinguishing features could be determined. But if the sculpture is the index of the art conventions of those times, the angularity in the treatment of human figures may be taken as the distinguishing feature of the Western Indian art at that time.

The Jaina miniatures may be divided into four classes on the basis of the material: (1) The illustrated palm manuscripts executed from the thirteenth century to the fifteenth century A.D. (2) Jaina miniatures in the paper period. (3) Cloth paintings. (4) Wooden covers.

THE ILLUSTRATED PALM-LEAF MANUSCRIPTS: There are several palm-leaf manuscripts found in the Śāstra bhaṇḍāras of Rajasthan. Some of them are illustrated and give us some ideas of Jaina paintings in early times. There are six *chitrapaṭṭikās*² in which the nine previous lives of Neminātha and Rājamati have been depicted. In the first picture, the two previous lives of Neminātha namely Dhapa and Dhāṇavati and Saudharma have been represented. As Saudharma has connection with the heaven, the *devavimānas* have also been depicted. In the second picture, the next three previous lives of Chitrāgati and Vijayavega, Māhendrā Devaloka and the king Aparājita and his queen Pritimatī have been illustrated. In the third picture, the sixth, seventh and eighth *bhavas* of heaven, Sankharāja and Yaśomati and Aparājita have been well represented. In the fourth *chitrapaṭṭikā*, the pregnant wife of the king Samudravijaya and four of the fourteen dreams she saw, have been depicted. The fifth *chitrapaṭṭikā* contains the picture of the remaining dreams and birth of Neminātha. The sixth picture is concerned with the incidents from his birth ceremony to his initiation. At the time of birth, Harinega carries Bhagavān on mountain Meru where the birth ceremony is celebrated. While going for the marriage, Neminātha feels moved at the sight of the animals to be killed for the marriage feast. He then at once turns a monk. Indra is standing with the clothes for Neminātha.

Nineteen Chitrapaṭṭikās,³ which illustrate the incidents of the life of Pārśvanātha, are, namely, (1) Pregnancy of his mother Vāmā who sees the fourteen dreams, (2) Inquiry about their result, (3) Birth of Pārśvanātha,

1. IA., IV, p. 102.

2. *Jaisalameranī Chitra Samṛiddhi*, pictures from 4 to 9.

3. *Jaisalameranī Chitra Samṛiddhi*, pictures from 11 to 29.

(4) Carrying of Pārśva by Harinega on mountain Meru, (5) Birth ceremony of Pārśva on Meru, (7) Lagna of Bhagavān, (8) Marriage of Pārśva, (9) Pārśva in the inner apartment, (10) Pārśva on horse back going to an ascetic, (11) five kinds of fire penances (*Pañcāgni Tapasyā*) of Kamaṭha and the restoration of the serpent, (12) Sāmvatsarikadāna, (13) Starting after giving up the worldly life, (14) Rooting out the hair for the initiation and the standing of Devadūshya with clothes, (15) A pupil with a book of palm-leaves studying with the teacher, (16) Jalopasarga of Kamaṭha on Bhagavān Pārśva, (17 & 18) Enlightenment of Pārśva and his speech to the people on the eve of Samavasaraṇa, and (19) Nirvāṇa of Pārśva.

There are three *chitraṭṭikās*¹ concerning the life of Mahāvīra. In the first picture, Trisālā sees the fourteen dreams and speaks about them to Siddhārtha. The expectation of Trisālā about the pregnancy and the birth of Mahāvīra are depicted in the second picture. In the third document, the carrying of Mahāvīra by Harinega on mount Meru for the purpose of performing the birth ceremony is shown.

There are also other *chitraṭṭikās* of this period which depict the scenes of natural beauties like a tank full of water, lotus flowers growing in it, swans and crocodiles in it and the youthful girls playing with the water of the tank. There is also the scene of the forest in which the rhinocero and the jaraf have been depicted. One document is decorated with beautiful flowers. Another is decorated with the symbol of the Sun.²

Besides, other copies of the illustrated manuscripts are also known. The museum of the Fine Arts, Boston, possesses the *Śrāvakaṭṭikāraṇaśūbhā* which has come down from a place near Udaipur.³ It contains six pictures and is dated 1260 A.D. There is also an illustrated copy of the *Kalpasūtra* in the collection of Phula Chanda of Phalodhi.⁴ The illustrated copies of the *Kalpasūtra* and the *Kālaka-Kathā* of the fourteenth century A.D. got from Marwar are in the collection of Sārābhāi Nawāb.⁵

After an examination of the miniatures of the first group, it seems that the subject of painting was confined to the representation of the Tirthaṅkaras, gods, goddesses and monks. In these miniatures, the Western

1. *Jaiselamerani Chitra Samṛiddhi*, from 30 to 32.

2. *Ibid.*, pictures from 1 to 3.

3. NORMAN BROWN, *Story of Kālaka*, p. 18.

4. *Pavitrakalpasūtra* (Nivedana, p. 4).

5. *Ibid.*, p. 17.

Indian technique has crystalized itself. The drawing is angular, the physical peculiarities such as the pointed nose, chin and the eyes protruding in space appear; and there is no attempt at modelling in colours.

The Western Indian art is fundamentally linear and, therefore, these miniatures of the first group lack depth and appear flat. In certain cases crude modelling is also noticed by thickening the outline of certain parts of the figure or by the application of slight washes. The miniatures have a restricted colour scheme consisting of vermillion, yellow blue, white and rarely green. The back ground is generally bricked close to vermillion.

MINIATURES IN THE PAPER PERIOD: The use of the paper as a writing and painting material started on a considerable scale from about the fourteenth century A.D. As a result of it, technical process in painting also underwent changes. Large spaces also meant the bigger composition and greater representation of details. Finer border decorations also began to be introduced in the paper period. There came a radical change in the choice of colours. Generally, gold took the place of yellow. Gold and silver inks were used for writing. Ultramarine blue began to be used for covering the entire ground

Various illustrated copies of manuscripts are also known. There is an illustrated copy of *Kālakakathā* of v.s. 1473 in the collection of Phūla-chanda of Phalodhi. Another illustrated copy of the *Kalpasūtra* written in v.s. 1525 at Yavanapura in Rajasthan in golden ink is in the possession of Muni Hansa Vijaya of Baroda. It has eight beautiful pictures and 74 borders.

In the *Sāstrabhaṇḍāra* of Terāpanthīs at Jaipur, there is an illustrated copy of the *Ādipurāṇa* of the great poet Pushpadanta in Apaphraṁśa, written in 1540 A.D. The artist Harinātha was of a Kāyastha community. There are 344 pages having about 515 pictures. On one side of the leaf, a brief explanation of the picture is given in order to make it intelligible.

The important incidents such as the prayer of Sreṇika to Mahāvīra, seeing of sixteen dreams by the mother of Tirthaṅkara Ādinātha and the birth of Ādinātha, dance of Indras and *apsarās*, the marriage of Ādinātha, his coronation ceremony, his instructions to his daughters, his penances, his enlightenment, the campaign of Bharata, the duel between Bharata and Bhāhubali, the fight between Megheśvara and Arkakīrti and the marriage of Sulochanā, the daughter of Arkakīrti with Megheśvara have been realistically

and beautifully illustrated. Besides, these pictures throw considerable light on the social and cultural condition of the medieval period of Indian history.

The paintings do not indicate that Hindu society in Rajasthan had been influenced much by the impact of the Muslim culture. The *parda* system had not come into existence. Women wore coloured and printed *sāris*. There were various ways of wearing it. Some women are shown wearing close fitted trousers also. They moved freely in the society. They have been depicted participating along with men in social activities such as music, dance and worship. The main musical instruments were the drum, trumpets and *jhālaras*. The various poses of dancing also have been depicted. Men wore the *dhōtis* in different ways. The *dupatā* was thrown on the back. Some men have been illustrated wearing long coats and close fitted trousers. On the head, the *pagadī* is invariably there. That women used to wear many ornaments is clear from the pictures. The ornaments of women were of various types such as necklaces, earrings, *boralās*, bangles and *chudī*s.

The march of armies and battles have been beautifully and realistically displayed. The army consisted of cavalry, infantry, elephants and chariots. The chief weapons used in battles were swords, bows, arrows etc. The soldier is shown wearing a hat on the head and a long coat and trousers. This was not a Muslim custom. It had come down from the time of the Sakas and the Hūṇas.

The scenes of natural beauties have been illustrated with great success. Kailāsa mountain and other hills and flowing water of the Ganges have been described. Iṣhes, tortoises and other animals are exhibited in the water of the river. Pictures of green plants and trees are drawn beautifully.

On the religious side, scenes of Devaloka, Indrasabhā and dancing of the *apsarās* have been ostentatiously shown. The dreadful and horrible scenes of the hell have also been illustrated. There are the pictures of the temples, shrines and the images of the Tirthaṅkaras. Monks and nuns have been noticed preaching the doctrines of Jainism.

The *Yasodharacharitra* remained a popular book among the Jainas. Its several illustrated copies have been discovered. In the *Sāstrabhaṇḍārā* of Pt. Lūṇakaraṇa Pāṇḍyā at Jaipur, the illustrated manuscript of *Yasodharacharitra* of 1731 A.D. is noteworthy. It contains about 35 pictures which are all artistic and beautiful. Another illustrated copy of the *Yasodharacharitra*,

which contains 27 pictures, is available in the Jaina temple of Pāṭodī at Jaipur. It was originally prepared in 1706 A.D. at Rājanagara in Ahmedabad. Three illustrated copies of this manuscript have been also preserved at Mojamābād in Jaipur district. The first containing 65 pictures is incomplete. The second copy of 74 pictures is prepared during the reign of Mahārājā Mānasimha of Amber. The third copy was made by Sāha Sāntava for presentation to Āchārya Kshamāchandra during the reign of Mahārājā Mānasimha in 1561 A.D. It possesses 75 pictures. An illustrated copy of this manuscript containing 73 pictures is found in Śrī Ailaka Pannālāla Digambara Jaina Sarasvatī Bhavana of Beawar. Originally it was written at Rājapura in Ahmedabad in 1712 A.D.

These pictures of the various illustrated copies of *Yaśodharacharitra* throw a flood of light on the religious and social conditions of that period. There are the portraits of monks and nuns. Monks are naked but nuns are wearing white *sāris*. The monks going in procession have been also illustrated. Their devotees are shown presenting alms to them. The practice of the slaughter of animals before the temple of Devī has been described. A royal procession with soldiers and officials has been also depicted. The merry making of the king in the inner apartment has been well spread out. The pictures of the various animals such as snakes, dogs, peacocks, fishes, goats and crocodiles have been realistically executed. Trees with leaves and branches have been beautifully represented.

The three copies of the manuscripts namely the *Ṛṣhimāṇḍalapūjā*, *Aṣṭābhikṣajayamālā* and *Nirvāṇamaṇḍalapūjā* in covers artistically designed and embroidered have been found in a Jaina temple at Jaipur. These are remarkable for the border decorations representing various kinds of floral designs, geometrical patterns and lozenges. Beautiful illustrations of carpets have been also given.

There is a copy of the *Samgrahinī-sūtra* of the eighteenth century A.D. in Jobanera Jaina temple of Jaipur. This manuscript is bound by a cloth embroidered with lead beads illustrating the 16 objects of the dream seen by the mother of the Tīrthaṅkara. It contains nineteen beautiful pictures. In the first picture, the *patala* of the *Svarga* and the *vimānas* in them have been depicted. In the second figure, the universe has been compared to Lokapurusha. There is a Nandīśvaradvīpa in the third picture. In the fourth plate, there are

the pictures of the Tīrthaṅkaras. The seven Grahas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of the Indra has been illustrated. In the eighth picture, there are the eight different figures of the Yakshas. Besides the pictorial stories of the Jambūdvīpa, Lavaṇasamudra, Indrasabhā, birth ceremony of Indra, the condition of man at the time of intense thirst, hunger and *Viraha* and the Vimānas of heaven have been beautifully unfolded. The *Shaṭśṛyās* have been compared with the mango tree. According to the Jaina scriptures, there are the six complexions of the worldly soul as Kṛishṇa, Nīla, Kāpota, Padma, Sukla and Pīta. The Kṛishṇa leśyā has been explained by felling down the whole mango tree for eating mangoes, while the Suklaśyā has been illustrated by eating only the fallen mangoes of the tree.

There is also an illustrated copy of the manuscript namely *Trailokyā-nāmadīpaka* of the eighteenth century A.D. found in a Jaina temple at Jaipur. It contains about ten pictures. In the first picture, Madhyaloka has been illustrated from which Trasajivas do not extricate themselves. In the second picture, there is a shrine between Mānastambha and Dhvajā. Besides, there are the pictures such as the Sabhāmaṇḍapa, Jambūdvīpa, Kuṇḍaladvīpa, Nandīśvaradvīpa with the four mountains in the four directions, Mānu-shottaraḡiri in Pushkaradvīpa and Sumeruparvata with the forests situated in Videha. Jambūvṛiksha grown in Jambūdvīpa and the Tīrthaṅkara seated on the lotus flower have been shown.

Besides, there are other illustrated manuscripts relating to magical beliefs in the temple of Lūṇakaraṇajī Pāṇḍyā. The pictures of Jvālāmālīnī, Bhairava, Padmāvatī and Mahāmṛityuṇjaya yantra etc. are noteworthy. Some portraits are of Padmaprabha, Kālikādevī, Narasiṁhāvatāra, Padmāvatī and Gaṇeśa on the papers of about two hundred years or three hundred years old. Among them, there are pictures of the *yantras* like Kalikuṇḍapāśvayantra, Sūryapratāpayantra, Tījāpauḥṭayantra, Vajrapañjarayantra, Chatuḥshasṭhiyoginīyantra etc. Such pictures are also available in Śrī Ailaka Pannālāla Digambara Jaina Sarasvatī Bhavana at Beawar and Jhālrapatan.

There are three illustrated copies of manuscripts such as *Gommasāra* of 1677 A.D., *Kālakāchāryakathā* and *Gītā* in the Sāstrabhaṇḍāra of Nagaur. An illustrated copy of the *Trilokasāra* of the eighteenth century A.D. is found in the Sāstrabhaṇḍāra of Mahāvīraji. The beautifully illustrated copy of the

Bhaktāmarastotra of the nineteenth century A.D. is preserved in the *Sāstra-bhaṇḍāra* of Baḍāmandira at Jaipur.

VIJÑĀPTIPATRAS: These are the letters of invitation sent to the Jaina Āchāryas requesting them to stay with a Jaina Saṁgha or community of a particular locality during the next *Cāturmāsa*. These letters were also meant to atone for the acts of commission and omission of the members of a Saṁgha and to convey their good wishes for the whole humanity. They usually give in a pictorial form the description of the locality from which they are sent. The pictures are also useful for the history of the art of painting. They also throw a great deal of light on the social and religious conditions.

One such letter was issued from Sirohi to Patan in North Gujarat in 1725 A.D. to invite Muni Vijayakshamā Sūri.¹ It is about 24 feet and 4 inches in length and 10 inches in breadth. The pictures cover a space of some 15 feet and 8 inches. Such a letter was also issued from Jodhpur in 1791 A.D. to the Śrīpūjya Vijayajinendra who was staying at Dabhoi in Gujarat.² It is 25 feet and 5½ inches long and 8¾ inches wide. Vijayasimha is mentioned as the ruler of Jodhpur in it. There is another illustrated Vijñāptipatra measuring about 36 feet and 6 inches by 11 inches sent from Jodhpur in 1835 A.D. to Vijayadevasūri who was residing at Surat.³ Another letter was issued from Udaipur in the time of Bhīmasimha who ruled from 1767 A.D. to 1828 A.D. In 1744 A.D. during the reign of Mahārāja Jorāvarasimha, a Vijñāptipatra was issued from Bikaner to Āchārya Jinabhaktasūri staying at Radhanapura. It is 9 feet and 7 inches in length and 9 inches in breadth.⁴ The Vijñāptipatra prepared at Jaipur is not dated, but it belongs to about v.s. 1930. It was sent from Ājimaganja to Muni Ratnavijaya at Gwalior. It is beautiful from an artistic point of view. It is 19 feet in length and 11¼ inches in breadth. Buildings, markets, streets, forts and cross-roads of Jaipur have been depicted in it.⁵ Similar invitation letter was sent from Bikaner in v.s. 1898 to Jinasaubhāgyasūri of Kharatara Gachchha. It is 97 feet by 11 inches. It gives a plan of the situation of markets, forts and important buildings of Bikaner in that year.⁶

In the pictures of the Vijñāptipatras, we generally find the representation of *maṅgalakalāśa*, the female musicians playing on the musical

1. *Ancient Vijñāptipatras*, p. 45.

2. *Ibid.*, p. 48.

3. *Ibid.*, p. 57.

4. *Ibid.* 5. RB., III, No. 3-4.

6. *Avantika*, I, p. 57.

7. RB., I, p. 28.

instruments, the sleeping mother of a Tīrthaṅkara and seeing the fourteen dreams. Besides, there is generally the description of the locality in the pictorial form such as Jaina temples, portraits of monks, nuns and kings, the monk imparting instructions to laymen in the Jaina temples, panels of bazar scene with various shops on its sides, banias, tailors, physicians in their shops and the fortifications of the town. The Brahmanical temples of Viṣṇu and Śiva are also pictured.

(3) PAINTINGS ON CLOTH: From the ancient literature, it is clear that the cloth was used for paintings in ancient India. But we do not find such a type of paintings before the fourteenth century A.D. This may be due to the perishable nature of the cloth and the wanton destruction of the artistic pieces caused by the Muslims.

The earliest in date may be the Chintāmaṇi Yantra measuring $19\frac{1}{2}$ inches in length and $17\frac{1}{2}$ inches in breadth. It is in Nāḥaṭṭa Kalā Bhavana at Bikaner. There is a portrait of Tāraṇaprabhācārya drawn on a cloth. It was perhaps painted during his life time. In it, Pārśvanātha has been shown on *śimhāsana* placed within the concentric magical circles and attended by Dharanendra and Padmāvatī, the Chaurī bearers. On the top left is Pārśva Yaksha and on the top right, is the goddess Vairoṭyā. In between these two are a couple of Gandharvas. On the lower right and the left are Tāraṇaprabhācārya with two disciples and two more disciples respectively. There are the two Chaurī bearers outside the circle.

We find artistic pieces on cloth of the eighteenth and nineteenth centuries representing the scenes of Nandīśvaradvīpa, Jambūdvīpa, Samavaśaraṇa and the places of the pilgrimage such as Satruṅjaya, Sammedīkhaṛa etc. At these places of pilgrimage, temples have been shown; and in their sanctums are placed the images of the Tīrthaṅkaras attended by a host of gods and goddesses, musicians and Chaurī bearers etc. Pilgrims have been shown ascending the hill, resting, dancing, worshipping or hearing religious discourses of their preceptors.

(4) PAINTED WOODEN COVERS: Wooden covers were also used for painting in the past but only a few have survived the ravages of time. About ten or twelve such wooden covers of books have been discovered in the famous Jñānaśaṅṭaras at Jaisalmer. But only two of them are of special importance and deserve some description.

The oldest cover¹ of them is 26 inches in length and 3 inches in breadth. Some details have been worn out from one corner of it. In the centre of the cover is a Jaina temple with a Jaina image. In the right compartment, there are two worshippers standing with folded hands; and the two female dancers are bending their bodies in various ways. In the left compartment, there are three worshippers standing with folded hands and a Kinnar is flying in the sky at the top. On the sides of these compartments are the rosettes framed by decorative floral hands. Then there are represented the scenes of the discussion hall of Jinadattasūri. On the left side, there seems to be Jinadattasuri clad in a white robe seated on the chair known to us from the inscription. Before him is seated a Jaina monk whom the inscription calls Jinarakshita. Two laymen on the cushions are hearing the discourse of the Āchārya. Behind Jinadatta, there are shown a layman and two women. In front of the Muni is placed Sthāpanāchārya inscribed with the word Mahāvīra. In the discussion hall on the right the Āchārya is noticed sitting in the same pose discussing with Śrī Guṇachandrāchārya. Behind him are seated a Jaina monk and a layman.

From a close examination, one can conclude that the cover perhaps belonged to some personal palm-leaf manuscript of Āchārya Jinadatta presented to him by some rich disciple. It is possible that men and women represented on the cover were the members of the family of a layman who presented the manuscripts.

"This painted wooden cover is of great importance as it is the earliest of its kind, and its painting forms a connecting link as it were between the later paintings at Ellora and the full fledged Western Indian School. In the early palm leaf miniatures, the poses of the figures are restricted; but from this panel, it is evident that the artists were quite capable of depicting the intricate dance poses."²

Another wooden cover illustrates the historical incident of the defeat of Kumudachandra by Devasūri in the religious discussion in the royal court of Siddharāja Jayasinha in 1124 A.D. It is quite possible that this painted wooden cover was prepared within four or five years of the great

1. *Bhāratiya Vidyā*, III, pp. 233-235.

2. *Jaina Miniature Paintings from Western India*, p. 58.

discussion when the incidents were still fresh in memory. If this estimation is correct, the date of the painted cover should fall near about 1130 A.D.¹

On the obverse of the cover, there is a temple at Āśāpalli. In it, there is a preaching hall. Devasūri is seen sitting on a high backed stool. Behind him is a boy disciple. In front of him lies the Sthāpanāchārya. He seems to be explaining some difficult problems to his disciple Māṇikya. Four laymen sitting on the floor are watching this trend of discussion in order to convey it to their teacher Kumudachandra. They seem to be of the Digambara sect. In the next compartment, Kumudachandra is seen seated on a high backed stool holding the peacock tail whisk with his one disciple on the back and the another in front of him. In the next compartment, there is Devasūri with his two disciples and two laymen. The messenger came from Kumudachandra challenging him for discussion. In the next compartment, Kumudachandra is noticed sitting on the floor with the laymen. An old nun has been shown roughly handled by his follower for her act of sacrilege. In the next compartment, the old nun is seen complaining to Devasūri about the treatment meted out to her by a follower of her adversary. After that, Kumudachandra hears the message brought by his messenger from Devasūri. Last compartment is a market place where a woman is selling ghee to a merchant.

On the reverse, both the Āchāryas are seen starting with their followers from Āśāpalli to Patan. On the left side is depicted the march of Devasūri for whose successful ending the Svetāmbara laymen had arranged the good omens. On the right side, the march of Kumudachandra with his party has been shown with ill omens such as cobra. After that, its immediate results have been shown. Kumudachandra after reaching Patan is making an attempt to meet the queen mother but is stopped from doing so by the keeper.

"This wooden panel is of great interest for we find in this panel for the first time all the distinguishing features of the Western Indian school. It is an art of draughtsmanship and the straight line and angles are preferred. The painted nose and chin are very prominent and the distended chest which is very much exaggerated in later paintings of the Western Indian school appears. The drawings denote that the protuberance of the farther eye has not yet reached that conventional stage when they do not form part of the

1. *Bhāratiya Vidyā*, III, p. 236. Mr. Sārabbāi Nawad is of opinion that this painted wooden cover was probably copied from the original in the fifteenth century A.D.

face but seem quite detached. Here, in the three quarter profile, part of farther checks, having eyes with a slight tendency to protrude into space is noticeable".¹

CHAPTER V

JAINA LITERATURE

Jaina literature occupies a prominent place in Indian literature, and considerable contributions have been made by Jaina scholars to its different branches. As this literature is marked by moral and religious sentiments, it cannot be so-called sectarian. Jaina scholars have written such a type of literature, because they wanted to bring about the moral uplift of the people. Besides, it is also noticed that Jaina saints generally wrote their works in a simple and popular language for the masses.

JAINA LITERATURE VALUABLE FROM THE POINT OF VIEW OF PHILOLOGY: The Jaina literature is valuable from the point of view of philology and history as the Jaina scholars have made their contributions at every stage in the growth of Indian literature. Mahāvira preached his teachings in in Prākṛit (Ardhamāgadhī), the language of the masses, and this practice was also followed by his successors. When Prākṛit assumed the literary form from about the seventh century or a little earlier, Jaina scholars started to adopt Apabhraṃśa as the medium of their literary works. Most of the surviving Apabhraṃśa works also belong to the Jaina authors. The provincial languages of India such as Hindī, Gujarātī, Rājasthānī, Marāṭhī, etc. developed out of Apabhraṃśa from about the 12th century A.D. or so. A large number of literary works written by Jaina authors in old Hindī are still found preserved in Jaina Sāstrabhaṇḍāras of Rajasthan and as such, they may throw considerable light on the origin and gradual development of Hindī. The Jainas contributed considerably also to the growth and development of Gujarātī and Rājasthānī languages. Jaina influence is traceable even on Sindhi and Marāṭhī languages. Most of the Kannaḍa literature belongs to the Jainas. The Jainas also wrote in Tamil and Telugu languages. Besides, the Jainas showed remarkable ability from time to time in writing their several works in Sanskrit which was considered to be the literary language of intellectual aristocrats.

1. *Jaina Miniature Paintings from Western India*, pp. 61-62.

DIFFICULTY OF KNOWING EXACT JAINA LITERATURE COMPOSED IN RAJASTHAN: The Jaina literature was mostly composed by Jaina Sādhus who wandered constantly from place to place for the dissemination of *Dharma* and for the uplift of masses. Therefore, the question of their residence does not arise at all. We do not know much about the birth places of a number of Jaina Sādhus and the places where they wrote their works. There are instances in Jaina history that an author was born in Rajasthan but was initiated in Gujarat and moved about and composed all the works in the same province. In the same way, there were so many born in Gujarat but their place of activity was Rajasthan. There are various examples that a work was started in Rajasthan but completed in Gujarat or begun in Gujarat but finished in Rajasthan. Because of the holy places in Rajasthan and Gujarat, the visit of Jaina saints from one province to another was frequent. Besides in early times, the inhabitants of these provinces spoke a common language generally termed Western Rājasthānī. Under these circumstances, it is somehow difficult to give exact information about the literature composed by the Jains in Rajasthan, because one and the same author composed several works in both the provinces.

In spite of the Jaina Āchāryas being associated with Rajasthan from very ancient times, we do not know where some of the works were written before the eighth century. However from the eighth century onwards, intensive literary activities of the Jains are noticed. For the systematic understanding of the Jaina literature composed in Rajasthan, we may divide it under five heads. (1) Canonical and Philosophical works; (2) Rich narrative literature; (3) Kāvya, Mahākāvya and other poems; (4) Scientific literature; (5) Works on History and Politics.

(1) CANONICAL AND PHILOSOPHICAL WORKS

Canonical literature forms the most important branch of Jaina literature and it included eleven *Angas*, twelve *Upāṅgas*, six *Cibbedasūtras*, four *Mūlasūtras*, ten *Prakīrnakas*, and two other *Sūtras*, the *Anuyogadvārasūtra* and *Nandīśūtra*. To these some add Bhadrabāhu's twelve *Niryuktis*, the *Viśeṣhāvākyakabbāshya*, twenty more *Prakīrnakas*, the *Paryuṣhanakalpa*, *Jītakalpasūtra* *Śrāddhajītakalpa*, *Pakṣhikasūtra*, *Vandittusūtra*, *Kṣhāmanasūtra*, *Yatijītakalpa* and the *Rishibhāsita*, thus bringing the total number of *Śruta*-works to eighty

four. This branch of sacred literature was studied at all times and, therefore, several commentaries and subcommentaries were written on it in different languages from time to time. Not only *Āgamas* but philosophical works were also written in order to give a systematic presentation of the fundamental principles of Jainism.

Some of the authors, who wrote on Canonical and Philosophical subjects, were Rājasthānīs. Haribhadra of Chitor is the most famous author of Jaina literature as regards not only the number of the works he wrote but also the diversity of the subjects, he treated.¹ He commented on the *Anuyoga-dvārasūtra*, *Āvaśyakasūtra*, *Daśavaikāhikasūtra*, *Nandīsūtra*, *Prajñāpanāsūtra* etc. Besides his commentaries on *Āgamas*, he wrote the *Anekāntajayapatākā* and *Anekāntavādapraveśa*, in which he not only expounded the Jaina philosophy of Anekānta but also criticized current philosophical systems. The study of *Anekāntajayapatākā* remained popular even in subsequent periods.² Among other philosophical works, mention can be made of his *Yogabindu*³ and *Yogadīrghīsamucchaya*. His commentary on the *Nyāyapraveśa* of Dignāga⁴ introduced the Jaina world to Buddhist logic. He had also his religious compositions like the *Dharmasaṃgrahaṇī*, *Kṣetrasamāsaiṭikā*, *Pañchavastu*, *Dharmabindu*, *Aṣṭaka*, *Śoḍaśaka*, *Panchāśaka* and *Sambodhaprakaraṇa*, in some of which, he not merely expounded Jaina principles but threw as well a challenge for all-sided reform, doctrinal as well as social.

Even after Haribhadra, Jaina scriptures were being intensively studied in Rajasthan. Virasena learnt the *Śhaṭakebandhāgama* and the *Kaśhāyaprabhṛta* from Elāchārya at Chitor and after that, he wrote the *Dhavalā* and the portion of the *Jayadhavalā* in the south, in the ninth century.⁵ In 858 A.D., Jayasimhasūri composed the *Dharmopadeśamālāvivarana* during the reign of the Pratihāra ruler Mihirabhoja at Nāgaūr.⁶ Another great literary writer was

1. According to Jaina traditions, he is said to have composed 1400 *Prakaraṇas*. It seems that in this connection *Prakaraṇa* does not denote as usually a separate systematic treatise but is used in restricted sense. Many of his works have perished due to the ravages of times but still a large number of his works are available. See the list of his works in JSSI, pp. 159-60.

2. SVRSSG., p. 844.

3. Published by Jainadharmaprasāra Sabhā, Bhāvanagar.

4. It was commented on also by Pārśvadevagani in V. 1169 (*Patan Catalogue of MSS.* p. 293.)

5. JGPS., p. 90 (Introduction).

6. JSSI., p. 180.

Siddharshi who wrote a treatise on the *Nyāyavāṭāra* of Siddhasena and *Upadeśa-māhāvīraṇa* of Dharmadāsagani in the tenth century.¹ Harishena, who was originally a resident of Chitor and belonged to the Dhakkāḍa family, migrated to Achalapura where he wrote the *Dharmaparikṣā* in 987 A.D.² Jineśvara-sūri was not only the reformer but also a scholar who wrote the *Pramāṇa-lakṣhaṇa* along with a commentary. His other known works are *Pañchalingī-prakarana* and *Śaṣṭasthānakaprakarana* and commentaries written on *Aṣṭakas* of Haribhadra in 1023 A.D.³ Jinavallabhasūri is the author of several works such as *Sākṣmārthasiddhāntavichārasāra*, *Āgamikavastuvichārasāra*, *Piṇḍaviṇḍbiprakarana*, *Pauṣadhaividhiprakarana*, *Saṃghapaṭṭaka*, *Pratikeramaṇasāmūchārī*, *Dharmasikṣhā*, *Dharmopadeśamālā*, *Dvādaśakulakarūpaprakarana* and *Prasnottara-jātaka*.⁴

The period from the eleventh to the thirteenth century A.D. may be called the golden age in Jain literature, because Jain scholars wrote notable works at this time. Jinadattasūri, who preached Jainism to the chiefs of Rajasthan, is the author of several works such as *Kālasvarūpakulaka*, *Vimśikā*, *Charcbarī*, *Samdebadobhāvalī*, *Sugurupāraṇṭhya* and *Upadeśa-rasāyana*.⁵ Munichandrasūri, the profound scholar of Jainism, wrote several works and commentaries. He began to write a treatise on the *Upadeśapada* of Haribhadra at Nagaur but finished it at Patan in 1117 A.D.⁶ The pupil of Munichandrasūri was Vādidevasūri who wrote the *Pramāṇa-tattvūlankāra* along with a commentary of his own, the *Syādvādaratnākara*.⁷ Hemachandra, a younger contemporary of Devasūri and guru of Kumārapāla, was the celebrated writer who wrote on different branches of learning. He wrote the *Pramāṇamīmāṃsā* with a commentary of his own. His other Philosophical works known to us are *Anyayogavyavachchhedikā* and *Yogaśāstrāsāṭīka*. Jinapatisūri, who visited the court of Prithvirāja II the Chauhāṇa ruler of Ajmer, composed the *Prabodhyavādasthala* and his commentaries on *Saṃghapaṭṭaka* of Jinavallabha and *Pañchalingī* of Jineśvarasuri are

1. JSSI., p. 186.

2. *The Age of Imperial Kanauj*, p. 210. DR. HIRA LAL JAIN identifies Achalapur with modern Ellichpur in Amraoti District. Sri Agarachanda Nāhatā thinks it to be modern 'Achalapura' still situated in Mewar, See RSSG, p. 721.

3. JSSI., p. 208.

4. Ibid., pp. 231-232.

5. JSSI., pp. 233.

6. Ibid., p. 242.

7. Ibid., pp. 248-249.

also known.¹ His learned Srāvaka named Nemichandra Bhappāri of Marukota is the author of *Shashtilata* in Prākṛit.² *Dharmakalpadrūma* written in Prākṛit in 1129 A.D. by *Dharmaghoṣasūri*, who has a great influence over the Chauhāna ruler Vigraharāja of Sakambhari, is also available.³ In 1217 A.D. Sarvadevasūri of the Kharataragachha composed the *Svarnasaptatikāvṛitti* at Jaisalmer.⁴ The *Upadesamālāvṛitti* was composed by Vijayasimhasūri of Chandragachchha in 1246 A.D.⁵

Jineśvarasūri became the *paṭṭadhara* of Jinapatisūri and wrote the *Dharmavidhiprakaraṇa*. His disciples namely Lakshmitilaka, Abhayatilaka and Sarvarāja also wrote valuable works.⁶ A lengthy commentary was written by Lakshmitilaka on the *Dharmavidhiprakaraṇa* in 1260 A.D. at Jalor. Abhayatilaka prepared a treatise on the *Nyāyālanikāra* and Sarvarāja, at the request of the nun named Buddhisamṣiddhi wrote commentaries on the *Gaṇadharasārdhaśataka* and *Pañchalīṅgīprakaraṇa*. Vivekāśagara, the pupil of Jineśvarasūri, also wrote the *Samyaktvālaṅkāra*.⁷ In 1316 A.D., Jinakuśalasūri wrote a commentary on the *Chaittyavandanakulaka* of Jinadattasūri at Barmer.⁸

Another reputed scholar of this age is Āśādhara who originally belonged to Mandalgarh in Mewar but left it for Dhara in Malwa on account of Muslim invasions in the thirteenth century. He is the author of more than twenty works,⁹ the *Sāgaradharmamṛita* and *Anagāra-Dharmamṛita* being the most famous and popular. He also wrote commentaries on them known respectively as *Jñānadīpikā* and *Bhavyakumudachandrikā*. His *Mulārādhana* is a treatise on the *Ārādhana*, a work of Śivārya written in Prākṛit. He also wrote a philosophical work named *Prameyaratnākara* but it is not available. He composed the work on Yoga known as the *Adhyātmarahasya*. The *Jinajñākalpasatīka* was written by him, but its commentary is not available. He wrote a commentary on *Iśtopadeśa* of Pūjyapāda and *Bhūpīlāchaturvimsatikā* of Bhūpāla. He wrote *Sahasranāmastavana* with his own commentary. He composed the *Nityamaboddyota* and *Ratnatrayavidhāna*.

Even after the thirteenth century A.D., literary activities continued among the Jains. Numerous works were written but most of them were stereotyped, imitative and artificial. They are not spontaneous and natural as

1. JSSI., pp. 335-336.

4. RB, III, No. 2.

7. JSSI., p. 415.

2. RB III, No. 2.

5. JSSI., p. 240.

8. Ibid., p. 432.

3. Ibid.,

6. RB., III, No. 2.

9. JSAL., pp. 134-136.

they were in early times. Padmanandi, pupil of Bhaṭṭāraka Prabhāchandra of Mūlasaṃgha, lived in the fourteenth century A.D. and composed the *Śrāvakeśchārasūroddhāra*.¹ His pupil Sakalakīrti is a well-known scholar who wrote *Siddhāntasārādīpaka*, *Sārachaturvimsatikā*, *Dharmaprasnottara*, *Śrāvakeśchāra*, *Subhāshitāvalī* and *Karmavipākā*. The *Mūlśchārapradīpa* was written by him in the temple of Pārsvanātha at Badali near Ajmer.² His younger brother and pupil Brahma Jinadāsa is the author of *Dharmavilāsa*.³ The *Siddhāntasārabhāṣya*, *Paramārthopadeśa* and *Tattvajñānataraṅginī* are the works of Jñānabhūṣaṇa, pupil of Bhuvanakīrti.⁴ His disciple named Sumatikīrti composed the *Karmakūṇḍatikā* and *Pañchasaṃgraha*.⁵ Bhaṭṭāraka Subhachandra is a famous scholar of the sixteenth century; and the works, which are known to have been written by him in a period between 1515 A.D. and 1556 A.D. are *Kārttikēyānuprekshatikā*, *Adhyātmataraṅginī*, *Ambikākalpa*, *Angaprajñapti*, *Saṃsayavadana-vidāraṇa*, *Svarūpasambodhanavṛitti*, *Karmadābhavidhī*, *Chintāmanipūjā*, *Apasādhakhaṇḍana*, *Tattvanimaya*, *Sarvatobhadra*, *Shadvāda*, *Palyavratodyūpana*, *Chatuṣtrimsadābhikadvādasatodyūpanā* and commentary on *Nityamahodyota* of Āśādharma.⁶

Padmamandira of the Kharataragachchha wrote a *Ṛishimaṇḍalavṛitti* at Jaisalmer in 1496 A.D. A commentary on the *Laghujātaka* was written by Bhaktilābhagaṇi in 1514 A.D. at Bikaner.⁷ At the same place in 1525 A.D., Jinahansasūri composed the *Āchārāṅgadīpikā*.⁸ In 1568 A.D. Nayaaraṇa wrote the *Nidhikandālī* at Viramapura in Prākṛit with his own Sanskrit commentary.⁹ The *Prainottarasahashtīśatakaṇṛitti* of Punyasāgara Mahopādhyāya was probably written in Rajasthan. His pupil Padyarāja in 1587 A.D. composed the *Danḍakaṇṛitti* at Phalodhi.¹⁰ Upādhyāya Guṇavinaya was the well-known scholar of his time and several works are known to have been written by him in Rajasthan. He made commentaries on *Vairāgyasūtatka*, *Sambodhasaptatikā*, *Indriyaparajayasatka*, *Ṛishimaṇḍalāvachūri* etc. He also prepared a work named *Vichārasaṃgraha*.¹¹

Samayasundara was the profound scholar of Jainism in medieval times and carried on his literary activities in different parts of Rajasthan. He wrote his works in Sanskrit and Rājasthānī. The *Bhāvasatuka* was prepared by

1. JGPS., No. 14.

2. Ibid., p. 11 (Int.).

3. Ibid.,

4. JSAI., p. 530.

5. JGPS., p. 51.

6. JSAI., p. 561.

7. RB., III, No. 2.

8. Ibid.,

9. Ibid.,

10. Ibid.,

11. Ibid.

him in 1589 A.D. *Sāmācārīśataka* and *Vīśeṣaśataka* in 1615 A.D. and *Vichāraśataka* in 1617 A.D. are known to have been written at Merta. He composed the *Yatyārādhana* and *Kalpasūtrakalpalatāvṛtti* in 1628 A.D. at Riñī near Bikaner. The *Rūpakamālāvṛtti* and *Aṣṭakatraya* were written at Bikaner respectively in 1606 A.D. and 1620 A.D. He made the *Vṛttaratnākarāvṛtti* in 1637 A.D. at Jalor.¹ His pupil Harshanandana wrote a commentary on the *Ṛṣibimaṇḍala* in 1648 A.D. and *Uttarādhyayana* in 1654 A.D. at Bikaner. His *Madhyamavyākhyānapaddhati* and *Sthānāṅgagāthāvatṛtti* are also noteworthy works.²

Rājakuśala wrote an explanatory note on *Sūktidvātrīṃdikā* at Jalor in 1593 A.D.³ The *Vidagdhamukhamandanāvṛtti* was written by Sivachandra in 1612 A.D. at Alwar.⁴ Upādhyāya Sūrachanda composed the *Jainatattvasāragraṇṭha* in 1622 A.D. with *Śvopajñāvṛtti* at Amarasar near Bikaner.⁵ In 1627 A.D. Bhāvavijaya wrote a criticism on the *Uttarādhyayana* at Sirohi.⁶ In 1666 A.D., Chāritranandana, pupil of Jayaraṅga, wrote the *Uttarādhyayanadīpikā*.⁷ At Venāṭa *Saptapadārthāvṛtti* was made by Bhāvapramoda in 1673 A.D.⁸ Jinavardhamānasūri wrote the *Sūktimuktāvalī* in 1682 A.D. at Udaipur.⁹ A fine criticism was written on the *Siddhāntachandrikā* by Sadānanda in 1741 A.D.¹⁰ Lakshamīvallabha, pupil of Lakshmikīrti wrote treatises on the *Uttarādhyayana* and *Kalpasūtra*.¹¹ *Siddhāntachandrikāvṛtti* is the work of Jñānatilaka.¹² Udayachandra and Śrīmad Devachanda wrote the *Pāṇḍityadarpana* and *Jñānamahjarī* respectively.¹³

In the 17th century A.D., the poet Rājamalla composed the *Latīsambhitā*, *Adhyātmakumalamārtanda* and *Pāñcādhyāyī*.¹⁴ Meghavijaya is the author of *Mūrtikīprasāda*, *Brahmābodha*, *Yuktiṣrabodhasaṭīka* and *Dharmamahajushī*.¹⁵ Yaśasvatasāgara was a philosopher who wrote the *Jaina Saptapadārthī* in 1700 A.D. at Sangancr during the reign of Mahārāja Jayasimha. His other philosophical works are *Pramāṇapadārtha*, *Vādārthanirūpana* and *Syādvādamuktāvalī*. He wrote an *Avachārī* on the *Vichāraśadtrīṃdikā*. He is also the author *Bhāvasaptatiṣṭhikā* and *Stavanaratna*.¹⁶

1. RB., III, No. 2. See also JSSI., p. 589.

3. Ibid.,

4. Arāvalī, I, No. 12.

2. Ibid.,

5. NPP, XVII, No. 1.

6. RB., III, No. 2.

7. Ibid.,

8. Ibid.,

9. Ibid.,

10. Ibid.,

11. RB., I, No. 2.

12. RB., III, No. 2.

13. Ibid.,

14. Anekānta, IV, No. 2.

15. JSSI., pp., 651-67.

16. Ibid., p. 656.

Rāmavijaya of the Kharataragachchha wrote the *Gumamālāprakarṇa* in 1760 A.D., *Stutipāñcālikā* in 1757 A.D., *Siddhāntachandrikāvṛitti*, *Sādhvachāra*, *Shatātrimdikāvijñapti*, *Jñānapūja* etc.¹ His pupil Kshamākālyāṇa was a scholar who wrote the *Sūktiratnāvalīsvopajñavṛitti* in 1790 A.D., *Jivavichāra* in 1793 A.D. at Bikaner, *Prasnottarasāraśaṭatāka* in 1794 A.D. and *Vijñānachandrika* in 1802 A.D. at Jaisalmer.² The *Prasnottarasāṭatāka* is the work of Ummedachandra, pupil of Vāchaka Rāmachandra, written in 1827 A.D. In 1830 A.D., the pupil of Jinahemasūri composed the *Siddhāntaratnāvalī* at Jaipur.

From the sixteenth century A.D., Philosophical and Canonical works began to be written in Hindī when it became the language of the masses. Sumatikīrti wrote the *Dharmaparīkṣhārāsa* in 1568 A.D. in the mixed Gujarātī and Rājasthānī.³ In the sixteenth or seventeenth century A.D., Rājamalla wrote a treatise on the Sanskrit work named *Samayasārakalāsa* in Hindī prose.⁴ Paṇḍita Akhayarāja Śrīmāla, who lived in Jaipur in the seventeenth century A.D., prepared a commentary on the *Viśvāpabhārasottra* in Hindī prose. His *Chaturdaśagumasthānabharṇā* written in Hindī prose is also available.⁵

Paṇḍita Toḍaramal was the reputed author of Hindī prose in the eighteenth century. He survived only upto the age of thirty; but even during this short period, he made valuable contributions to Jainism. At the age of fifteen, he wrote a letter full of spiritual ideas answering some difficult questions to the Śrāvakas of Multan. He prepared commentaries on the hard and obtruse works such as the *Gommatasāra*-*Jivakarmakāṇḍa*, *Labdhisāra*, *Kṣhapanasāra* and *Trilokasāra*. He began to write treatises on the *Puruṣārthasiddhyupāya* and *Ātmānūśana*, but they could not be finished as he was murdered. The commentary on the *Puruṣārthasiddhyupāya* was completed by Daulatarāma and the other on *Ātmānūśana* remained incomplete. His *Mokṣhamārgaprakāśa* is an original and independent work which shines like a jewel in Indian literature. All these works are in Hindī prose. His son Gumanīrāma was also a scholar who wrote the *Satyasvarūpa*.⁶

Paṇḍita Sivajīlāla hailed from Jaipur and composed the *Bhagavatī-ārādhanaṭīkā* in 1761 A.D. His *Bhāṣāvachanikās* such as *Ratnakuraṇḍa*, *Charcā-saṅgraha*, *Bodhasāra*, *Darśanasāra*, *Adhyātmataraṅginī* are also available. His

1. RB., III, No. 2.

2. Ibid.

3. *Anekānta*, XI, p. 312.

4. *Vīrasaṁgraha*, I, p. 7.

5. Ibid., III, p. 9.

6. *Anekānta*, VI, No. 8.

work named *Terāpanthakhaṇḍana* gives us information about the Terāpantha sect found among the Jains.¹

Paṇḍita Dīpachanda Sāha was a well-known scholar of the eighteenth century. In the beginning, he lived at Sanganer but afterwards settled at Āmber. He is the author of several works such as *Anubhavaṇḍana*, *Chidvilāsa*, *Ātmavalokana*, *Paramātmopurāṇa*, *Upadeśaratnamālā*, *Jhānadarpaṇa*, *Svarūpānanda* and *Bhūvadīpikā*. Most of these works are found written in Hindi prose.² Khuśālachanda Kālā wrote *Vachanikās* on several *Purāṇas* and *Charītras*. Besides, he wrote a commentary known as *Subhāshitāvalī* in Hindi on the work of Sakalakīrti in 1737 A.D.³

Paṇḍita Daulatārāma of Dausā wrote a *Vachanikā* in Hindi on the Sanskrit work, *Puṃyāśrava* of Pāṇḍe Jinadāsa in 1720 A.D.⁴ Paṇḍita Devīdāsa Godhā, who was a native of Basuā, near Jaipur, wrote a *Vachanikā* on Sanskrit work named *Siddhāntasūrasaṅgraha* of Natendrasena in Hindi at Bhilsa in 1787 A.D. He is also the author of *Charchāgrantha*, *Chidvilāsa* and *Pravachanasūtra*.⁵ Bhaṭṭāraka Vijayakīrti wrote the *Mahāḍaṇḍaka* in 1772 A.D.⁶

Jayachandra Chhābarā, author of the nineteenth century, had good command over both Sanskrit and Prākṛit. He made translations of several Sanskrit and Prākṛit works in Hindi between 1804 A.D. and 1813 A.D. He translated *Sarvārthasiddhi* of Pūjyapāda, *Prameyaratnamālā* of Āchārya Māṇikyanandi, *Dravyasaṅgraha* of Nemichandrāchārya, *Svāmīkārttikeyānuprekṣā* of Svāmīkumāra, *Samayasāramūla* of Āchārya Amṛitachanda, *Āptamīmāṃsā* of Samantabhadra, *Aṣṭipāṇḍa* of Kundakunda, *Jhānūrnava* of Subhachandra and *Bhaktāmarastotra*.⁷ His son Nandalāla was a scholar like his father. He began to write a treatise on the *Mulāchāra* in Hindi but expired before giving a finishing touch.⁸ Later on, it was completed by Rishabhādāsa Nigotya Paṇḍita Mannālāla Sāṅgāka, the chief disciple of Paṇḍita Jayachanda, translated *Chūritrasūtra* into Hindi. He started the work of *Vachanikā* on the *Rājavārtika* but passed away before completing it.⁹

Pārasadāsa Nigotya, a scholar of the nineteenth century A.D., wrote *Vachanikās* on the *Jhānasūryodaya* of Vādichandrasuri and *Sārachandīsī* of

1. JSAL, pp. 34-35.

2. *Anekānta*, XIII, Nos. 4, 5 and 7.

3. *Vīravāṇī*, I, p. 48.

4. *Ibid.*, II, p. 30.

5. *Ibid.*, VI, p. 86.

6. *Hindī Jaina Sāhitya Kā Samakṣipta Itihāsa*, p. 206.

7. *Vīravāṇī*, I, p. 100.

8. *Ibid.*,

9. *Ibid.*, p. 113.

Sakalakīrti.¹ Champārāma of Jaipur composed the *Jainachaitanyastava* in 1825 A.D.² Paṇḍita Sadhāsukha Kāsalivāla is the author of *Tatvārthasūtrabhāṣā*, *Bhagavatī-ārādhanaḥbhāṣā*, *Ratnakaraṇḍasrāvakaḥcūrabbāṣā* and *Samayasūrabhāṣā*.

Canonical and Philosophical works were also written in Rājasthānī language. Samayasundara, Jinaharsha, Jinasamudrasūri and Jītamala of Terāpanthī sect were well-known authors who wrote several works.³ The most important is *Bhagavatī-sūtra* of Jītamala written in sixty thousand śloka.

(2) RICH NARRATIVE LITERATURE OF THE JAINISM

Jaina literature is full of popular stories, tales and narratives. Jaina scholars were good story tellers themselves; and, therefore, they have left for us numerous Indian tales which otherwise, would have been lost. These tales are found in Kathās, Kathākośa, epics, Chatitra and the Purāṇas.

(i) **KATHĀS AND KATHĀNAKAS:** Kathās and Kathānakas were written in Prākṛit, later in Sanskrit and afterwards in Hindī. They served the purpose of moral and religious instructions and also provided amusement and entertainment. Haribhadrasūri, who lived in the latter half of the eighth century A.D., has written the *Samarādityakathā*⁴ (*Samarācchabhakabā*) and *Dhūrtākhyāna* in Prākṛit.⁵ *Samarādityakathā* is a religious tale in nine sections which describe the cycle of nine lives through which the hero Samarāditya and his antagonist have to pass in succession as a result of their actions. *Samarādityakathā* is written in a simple and fluent narrative prose rarely interspersed with long descriptive passages in the ornate style of the Sanskrit writers. *Dhūrtākhyāna*, on the other hand, is composed entirely in verse containing 485 *gāthās* in a simple style. It is a good satire on popular Hinduism.

Haribhadra was followed by his pupil *Uddyotanasūri* who completed his great Kathā, the *Kṛvalayamālā*, at Jalor in 778 A.D. in the reign of Vatsarāja Pratihāra. It is a religious tale narrated in Prākṛit prose and verse on the pattern of the Sanskrit Champūkāvyā. Some of its passages throw some light on the contemporary history of this region.⁶ Another great writer of

1. *Vīravāṇī*, I, p. 285.

2. *Hindī Jaina Sāhitya kī Saṁkṣipta Itihāsa*, p. 209.

3. SVRSNG., p. 714.

4. Ed. Hermann Jacobi.

5. Published in the Singhi Jaina Series. See Vol. 20.

6. JBORS., March, 1928, p. 28.

this time is Siddharshi who completed his *Upamitibhavaprapañchakathā* at Bhīllamāla in 905 A.D.¹ It is as much a work of philosophy as of poetry and is one of the finest allegories in any language. Written in simple and easily understandable Sanskrit, it must have appealed not only to scholars but also to the masses who cared probably more for the story than the allegory that underlay its structure.

The *Bhavisyadattakathā* of Dhanapāla was probably written in Rajasthan because the poet was of Dhakkaḍa Vamśa which seems to have originated from Rajasthan.² Another author of the same name Dhanapāla composed the *Tilakamañjarī* in 970 A.D. which may stand in comparison with the *Kādambarī* of Bāṇa.³ Jinēśvarasūri prepared the *Nirvāṇatīkāvatīkathā*.⁴ *Surāśmārīkathā* was written at Chandravatī near Abu in 1038 A.D. by Dhaneśvarasūri, pupil of Jinēśvarasūri.⁵ The *Ratnaśekhara-kathā* was composed at Chitor by Jayachandasūri.⁶ In the twelfth century, Simhākavi wrote the *Pajjīmnakathā* at Bambhanavāḍa, near Sirohi.⁷ Vivekasāgara composed the *Puṇyasūrakathānaka* at Jaisalmer in the thirteenth century.⁸

Sakalakīrti, who lived in the fifteenth century, is the author of *Bhūvanāpañchavimśatīvratākathā*.⁹ The writer of the *Siddhachakra* is Subhachandra, the Paṭṭadhara of Padmanandi, who separated from Sakalakīrti.¹⁰ *Nandīśvarakathā* and *Aśtāṅnikākathā* were written by Subhachandra, pupil of Vijayakīrti, in the sixteenth century.¹¹ In 1469 A.D., Bhaṭṭāraka Somakīrti of Kāshīhā Saṁgha wrote the *Saptayvasanakathāsamucbhaya*. The *Saubhāgya-pañchamīkathā* was prepared by Kanakakuśala in 1598 A.D. at Merta.¹² Samayasundara is the writer of the *Chāturmāsikaparvākathā* and *Kālakācharyakathā*.¹³ *Damayantīkathā* was composed by Guṇavinaya.¹⁴ Bhānuchandra Upādhyāya is the author of *Kādambarīpūrvabhāgatīkā*, *Ratnapālakathānaka* and *Vivekavilāsatīkā*.¹⁵ The *Aśtāṅnikākathā* and *Chandanashastīkathā* were written respectively by Bhaṭṭāraka Surendrakīrti¹⁶ and Bhaṭṭāraka Devendrakīrti.¹⁷ Upādhyāya Lakshmīvallabha, pupil of Lakshmīkīrti, composed the *Pañchaku-*

1. JSSI, p. 185.

2. JSAL, pp. 467-468.

3. Ibid., pp. 468-69.

4. JSSI, p. 208.

5. Ibid.

6. RB., III, No. 2.

7. Ibid.

8. JSSI, p. 415.

9. RJSBGS, p. 22.

10. JGPS, No. 62.

11. RJSBGS, pp. 48 & 247.

12. JSSI, p. 604.

13. Ibid., p. 588.

14. RB III, No. 2.

15. JSST, p. 506.

16. RJSBGS, p. 20.

17. Ibid., p. 21.

mūrakathā at Ripī, near Bikaner in 1689 A.D.¹ The *Bhavisyadattakathā* and *Pañchamīkathā* were prepared by Meghavijaya in the eighteenth century. Kshamākalyāṇa is the composer of *Chaturmāsikābolikāparvakathā* and the *Akshaya-trīṇīkathā*.²

There is quite a large story literature in Hindi created by Jain authors. Brahma Rāyamala wrote the *Hanuvantakathā* in 1559 A.D., *Bhavisyadattakathā* in 1576 A.D. and *Nirdoshasaptamīvratakathā*.³ The *Holī kī kathā* was composed by Chhitara Tholiyā of Maujamabad in 1603 A.D.⁴ In 1661 A.D., Padmanābha Kāyastha of Bundi composed the *Yasodharachauṇḍībandhakathā*.⁵ *Jyeshṭhājīnavarakathā* was written by Khusālachanda Kālā in 1725 A.D. *Dharmabuddhikathā* is the story of Paṇḍita Bakhatarāma written in 1743 A.D. *Rātribhojanakathā* was written by Kīśanasimha⁶ and Jīvarāja composed the *Manmakūḍalīkathā* in 1807 A.D. at Bikaner.⁷

(ii) KATHĀKOŚA: Jains have made several collections of tales known as the *Kathākośa*. Haribhadra is known to have written a *Kathākośa* in the eighth century A.D.⁸ Jinadāsa, the pupil of Bhaṭṭāraka Sakalakīrti is the author of another *Kathākośa*.⁹ Bhaṭṭāraka Devendrakīrti prepared the *Vratakathākośa*.¹⁰ Jodharāja Godikā wrote the *Kathākośa* in 1665 A.D. as the *Samayaktvakaumudī* in 1667 A.D.¹¹ *Punyāśravakathākośa* is the work of Paṇḍita Daulatarāma written in 1720 A.D.¹² Khusālachanda composed the *Vratakathākośa* in 1726 A.D.¹³

(iii) EPICS: Jains have not only adopted the epic themes such as the Kṛishṇa and Rāma legend and others of Hindus but they have also written their own original epics. The earliest of this kind is the Prākṛt epic *Paumachariya* by the poet Vimalasūri. It is said to be written 530 years after the nirvāṇa of Mahāvīra. This is the Jaina *Rāmāyana* and served as the model for the others. Hemachandra also wrote the Jaina *Rāmāyana*.¹⁴ In 1595 A.D., the *Devārāmāyana* was composed by Devavijaya at Srīmālā.¹⁵ The

1. RB III, No. 2.

2. JGG, p. 58.

3. Ibid., p. 61.

4. JGPS, p. 62.

5. PS, p. 281.

6. Ibid., p. 250.

8. Ibid.

9. RB III, No. 2.

10. JGG, p. 6.

11. JGPS, (Int

12. RJSEGS, p. 22.

13. *Jaina Sāhitya kō Sainkshipta Itihāsa*, p. 11

14. *Vīravāṇī*, II, p. 30.

15. Ibid.

16. *The Jains in the History of Indian literature*, p. 12.

17. RB III, No. 2.

Rāmāyana written in Rājasthānī by Vidyākūśala and Chāritradharma is also available.¹

(iv) **CHARITRAS AND PURĀNAS:** Narrative literature also consists of Charitras and Purāṇas, which are the lengthy biographies of the Tīrthaṅkaras, Chakravartīs and Rishis of the past. Such works were written in Rajasthan from time to time. The *Munipaticharitra*, *Yasodharacharitra* and *Nemināthacharita* are the works written in the eighth century by Haribhadra.² The *Chandrakevalīcharitra* was composed by Siddharshi in 917 A.D., twelve years after the composition of the *Upamitibhavaprapaṇchāsthā*.³ Jīnēśvarasūri is the author of *Vīracharitra*;⁴ and *Gaṇadharasārdhaśataka* and *Gaṇadharasaptati* were composed by Jinadattasūri.⁵ Devaṇchandrasūri wrote the *Śāntināthacharitra* in 1103 A.D.⁶ Its extent is 12000 *ślokas* and the language is Prākṛit. His disciple the great Hemachandra is the author of the *Trishashyibhālakāpurushacharitra* which is the store-house of stories and tales. It describes the lives of sixtythree persons in ten cantos.

The *Sanatkumāracharitra* is the work of Jinapāla Upādhyāya written in the thirteenth century A.D.⁷ Sumatigaṇi, pupil of Jinapatisūri, wrote a lengthy commentary on the *Gaṇadharasārdhaśataka*.⁸ The *Dhanyasālibhadracharitra* was written at Jaisalmer by Pūrṇabhadraṇi, pupil of Jinapati. His *Atimuktakathācharitra* and *Kṛitapūyacharitra* are also available.⁹ In 1218 A.D., the poet Lakṣhaṇa composed the *Jinadattacharita* at Vilāsapura near Kotah where he came for safety from Muslim invasions from Tribhuvana-giri (Modern Tahangarh), near Bharatpur.¹⁰ Lakṣmītilaka composed the *Pratyekabuddhacharitra* in 1234 A.D. at Palanpur.¹¹ Chandratilaka began to write the *Abhayakumāracharitra* at Barmer and finished it at Khambhat in 1225 A.D.¹² The *Naravarmacharitra* is the work of Vivekasamudra in 1277 A.D.¹³ The poetess Guṇasamṛiddhi Mahattarā, pupil of Jīnēśvarasūri, composed the *Añjanāśmīdarīcharitra* in Prākṛit in 1349 A.D.¹⁴

1. SP V, No. 4.
2. JSSI, p. 162.
3. Ibid., p. 186.
4. Ibid., p. 208.
5. Ibid., p. 233.
6. Catalogue of MSS., in Jaisalmer Bhaṇḍāras, p. 46.
7. JSSI, p. 395.
8. Ibid., p. 396.
9. Catalogue of MSS in Jaisalmer Bhaṇḍāras, pp. 3 & 34.
10. Anekānta VIII, p. 400. Pt. Paramānanda Śāstri had identified Vilāsapur with Willarampur in Eta district of UP. Actually it is Vilāsapura near Kota.
11. Catalogue of MSS in Jaisalmer Bhaṇḍāras, p. 23.
12. JSSI, p. 411.
13. RB III, No. 2.
14. Catalogue of MSS in Jaisalmer Bhaṇḍāras, p. 49.

There is a Jaina inscription entitled *Uttamatikharapurāṇa* by Siddhasūri of Māthura Saṁgha incised on a rock 15 feet long by 5 feet broad at Bijaulia.¹ Paṇḍita Āśādhara wrote the *Trishashyismṛitiśāstra*.² Padmanandi, who flourished in the fifteenth century A.D., wrote the *Varddhāmānācharitra*.³ The *Mallināthācharitra*, *Yaśodharācharitra*, *Vṛishabbācharitra*, *Sudāśanācharitra*, *Sukamālācharitra*, *Varddhāmānācharitra*, *Dhanyakumārācharitra*, *Jambūsvāmīcharitra* and *Śrīpālācharitra* are the works of Bhaṭṭāraka Sakalakīrti.⁴ His pupil and younger brother Brahma Jinadāsa composed the *Jambūsvāmīcharitra*, *Rāmācharitra* and *Harivāmsācharitra*.⁵ Bhaṭṭāraka Somakīrti of Kāshṭhā Saṁgha composed the *Pradyumnācharitra* in 1474 A.D. and the *Yaśodharācharitra* was written by him in Mewar in 1479 A.D. The author of the *Śrenikācharitra*, *Chandraprabhācharitra*, *Jīvandharācharitra*, *Karakandācharitra*, *Chandanācharitra* and *Pāṇḍavapurāṇa* is Subhachandra, the pupil of Vijayakīrti.⁷ Tḥākura, who was the disciple of Bhaṭṭāraka Viśālākīrti of Nagaur, composed the *Mahāpurāṇakālikā* in 1593 A.D.⁸

In the seventeenth century A.D. *Jambūsvāmīcharitra* was written by the poet Rājamalla.⁹ Paṇḍita Jinadāsa, the pupil of Lalitakīrti, composed the *Holirennukācharitra* in 1551 A.D.¹⁰ *Susheṇācharitra* is the work of the poet Jagannātha who was a disciple of Bhaṭṭāraka Narendrakīrti.¹¹ The great poet Meghavijaya of the eighteenth century composed the *Lagbutrishashthitalūkāpuruṣācharitra*.¹² Upādhyāya Kshamākalyāṇa wrote the *Yaśodharācharitra* and *Śrīpālācharitra*. While writing the *Samarādityācharitra* at Bikaner, he died in 1816 A.D. That incomplete work was finished by Sumativardhana in 1817 A.D. at Jaipur. In 1811 A.D., Jayakīrti wrote the *Śrīpālācharitra* at Jaisalmer.¹³

In medieval times, Purāṇas and Charitras of the Prākṛit and Sanskrit languages were translated into Hindi language and even some fresh were also written. Brahma Jinadāsa composed the *Ādipurāṇa*, *Jambūsvāmīcharitra* and *Yaśodharācharitra* in mixed Gujarātī and Rājasthānī.¹⁴ The poet Rājamalla, who settled at Sanganer in his last days, wrote the *Pradyumna-*

1. PRAS, we., 1905-6, p. 58.

3. JGPS, p. 21 (Int.).

6. Ibid., pp. 43 and 78 (Int.).

9. Ibid., IV, No. 2.

12. JSSI, p. 653.

4. JGPS, p. 11.

7. JSAI, p. 533.

10. JGPS, No. 45.

13. RB III, No. 2.

2. JSAI, p. 136.

5. Ibid., pp. 7, 15 and 142.

8. *Anekānta* III, p. 183.

11. Ibid., p. 40 (Int.).

14. PS, pp. 203, 213 and 248.

charitra in 1571 A.D.¹ The *Nemiśvarachandrāvaṇa* of 1633 A.D. is the work of Bhaṭṭāraka Narendrakīrti.² Jodharāja Godikā of Sangner made the *Prītaṅkaracharitra* in 1664 A.D.³ In 1665 A.D., the *Pradyumnaprabandha* was written by Bhaṭṭāraka Devendrakīrti of Idar.⁴ The *Śītācharitra* is the work of the poet Rāyachanda written in 1656 A.D.⁵ The *Harivaṃśapurāṇa* was written in 1712 A.D. at Amber by Nemichanda, pupil of Jagatakiṛti.⁶ In 1724 A.D., Lakshmidāsa composed the *Yaśodharacharitra*.⁷ Khusālachanda Kālā of Sangner translated the *Harivaṃśapurāṇa*, *Padmapurāṇa*, *Uttarapurāṇa*, *Dhanyakumāracharitra*, *Jambūcharitra* and *Yaśodharacharitra* into Hindi.⁸ *Bhadrabābucharitra* is the work of Kīśanasimha who belonged to Sangner.⁹ Bhaṭṭāraka Vijayakīrti of Amber composed the *Śrenikacharitra* in 1770 A.D.¹⁰ In 1804 A.D., Vijayanātha of Toḍānagarā translated the *Varḍhamānapurāṇa* in Hindi as desired by Kṛipārāma and Śrījāna, sons of Jñānachanda who was the Dīvāna of Jaipur.¹¹

Nathamala Bilālā, the cashier of the Bharatpur state, is the author the *Nāgākumāracharitra*, *Jīvandharacharitra*, and *Jambūsvāmīcharitra*.¹² *Flanumānacharitra*, *Śāntināthapurāṇa* and *Bhaviṣyadattacharitra* are the works of Sevārāma Jāṭa.¹³ Paṇḍita Lālachanda Sāṅgānceriya composed the *Varāṅgacharitra*, *Vimalapurāṇa* and other works.¹⁴ *Chārītrasāra* was written by Paṇḍita Mannālāla in 1814 A.D.¹⁵ Paṇḍita Daulatarāma of Baswa settled at Jaipur where he translated the *Ādipurāṇa*, *Padmapurāṇa*, *Harivaṃśapurāṇa* and *Śrīpālacharitra* into Hindi.¹⁶

(v) RĀSAS: Rāsas are long ballads which are found in large number in Hindi literature from the thirteenth century A.D. Āsiga wrote the *Jīvadayārāsa* and *Cbandanabālārāsa* in about 1200 A.D. at Jalor.¹⁷ Several Rāsas are known to have been written by Sālibhadra, Abhayatilaka, Lakshmītilaka, Dharmakalāśa etc.¹⁸ Brahma Jinadāsa is the author of *Yaśodhararāsa*, *Ādinātharāsa*, *Śrenikarāsa*, *Samakītarāsa*, *Karukandīrāsa*, *Karma*.

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| 1. <i>Vīravāṇī</i> , II, p. 232. | 2. PS, p. 233. | 3. <i>Vīravāṇī</i> , I, p. 71. |
| 4. PS, p. 239. | 5. <i>Ibid.</i> , p. 266. | 6. <i>Ibid.</i> , p. 278. |
| 7. <i>Ibid.</i> , p. 249. | 8. <i>Vīravāṇī</i> , I, p. 48. | |
| 9. <i>Hindī Jaina Sāhitya kī Samakṣipta Itihāsa</i> , p. 48. | 10. <i>Ibid.</i> , p. 206. | |
| 11. <i>Hindī Jaina Sāhitya Kā Samakṣipta Itihāsa</i> , p. 206. | 12. <i>Ibid.</i> | 13. <i>Ibid.</i> |
| 14. <i>Vīravāṇī</i> , I, p. 155. | 15. <i>Ibid.</i> , II, p. 30. | 16. <i>Ibid.</i> |
| 17. <i>Bhāratiyaividya</i> , III, p. 201. | 18. <i>Śrī Yatinārasūri Abhinandanaganantha</i> , pp. 121-127. | |

vipākarāsa, *Śrīpālarāsa*, *Pradyumnarāsa* and *Dhanapālarāsa*.¹ Brahma Rāyamala composed the *Nemūśvararāsa* in 1568 A.D. and *Śrīpālarāsa* in 1573 A.D.² Bhaṭṭāraka Sumatikīrti, pupil of Jñānabhūṣaṇa, wrote the *Dharma-parikṣharāsa*.³ Jñānadāsa and Kanakasundara wrote respectively the *Strī-charitrarāsa* and *Sagālasārāsa*.⁴ All these *Rāsas* are written in the language which is a mixture of Rājasthānī and Gujarātī.

(vi) PAÑCHATANTRA LITERATURE: Jains have taken a great interest even in important works of profane narrative literature. *Pañchatantras* were written by Jaina authors from time to time to facilitate the grasp of difficult problems of life. Pūrṇabhadra completed the *Pañchatantra* in 1119 A.D.⁵ A Jaina monk Meghavijaya wrote the *Pañchākhyāna* in 1660 A.D.⁶ The *Pañchākhyāna* was also written by Bachchharāja in Rājasthānī language.⁷

(3) KĀVYAS, MAHĀKĀVYAS AND OTHER SMALL POEMS

Jaina teachers cultivated the art of poetry not so much for its own sake as to carry the message of the Tirthaṅkaras to the people in a form they liked the best. They have written a large number of such works. Some of them rank quite high among the books of this class and enrich poetical literature.

Dhanapāla is the famous poet of the tenth century A.D. In his last days, he seems to have settled at Sanchor where he composed his Apabhramśa poem '*Satyapurīya Śrī Mahāvīra Utsāha*' in praise of the Satyapura image of Mahāvīra. Earlier probably at Dhārā, he had written the *Rishabhapañchāṅkika*, *Mahāvīrastava* and Sanskrit commentary on a poem written by his younger brother, Sobhana, in honour of the 24 Tirthaṅkaras.⁸ Both the style and the language of his poetry are elegant and charming. Dhaneśvarasūri, pupil of Jīneśvara Sūri, composed the *Śatruñjaya-māhātmya*.⁹ Another disciple of Jīneśvarasūri named Jinachandrasūri is the author of *Saṃvagarangaśāla*.¹⁰ This work appears to have been very popular, for it is referred to in several books. Jinavallabhasūri was a profound scholar who had equal command both over Sanskrit and Prākṛit. The *Śṛṅgārasataka*, *Svapnāshtakavichāra* and *Chitrakāvya* are known to be his works. He is also the author of several *Stotras*.¹¹ His Śrāvaka Padmānanda was also a poet who wrote the *Vairūgya-*

1. JGPS, p. 12 (Int.).

2. JGPS, p. 52 (Int.).

3. Ibid., p. 75.

4. SVSSG, p. 711.

5. JISI, p. 340.

6. Ibid., p. 653.

7. SP V, No. 4.

8. JSSI, p. 206. See also JSS, III, 1.

9. JGG, p. 14.

10. Catalogue of MSS in Jaisalmer Bhaṇḍārās, p. 21.

11. JSSI, p. 232.

Jataka in Sanskrit.¹ This book is different from the work of Bhartṛihari. It is less emotional but the language is lucid and polished. To Vāgbhaṭa of the same period is assigned the *Neminirvāṇa* dealing with the life of Neminātha. Vāgbhaṭa was the son of Chhāhaḍa of Prāgvāta caste and of Ahichhatrapura.² The Praśasti of the Bijaulia inscription³ dated 1170 A.D. has been written in the refined Sanskrit language by Guṇabhadra who must have written other works but they are not available.

Jinadattasūri, pupil of Jinavallabhasūri, was such an influential Achārya that he was considered as the *Kalpavṛkṣa* of Marudhara. He wrote in Prākṛit, Sanskrit and Apabhraṁśa. The *Cbaityavandanakulaka* and *Avasthākulaka* are his poetical works. Besides, he composed the *Samvūdhishṭhayistotra*, and *Vighnavināśistotra*.⁴ Hemachandrasūri was also a notable poet who wrote *Dvayāsraya-kāvya* in Sanskrit and *Kumārāpālacharitra* in Prākṛit. These two works are quite well-known in Indian literature. Besides, he wrote *Vītarāgastotra* and *Mahādevastotra*.⁵

Paṇḍita Āśādhara is also the well-known poet who wrote the *Bharateśvarābhyudaya Mubākāvya*, *Rājīmāṭivipralambha*, *Khaṇḍakāvya* with the *Svopajñatīkā*. His work of lesser importance are *Ankurārōpanavidhi*, *Abhishekaividhi*, *Jinasahasranāma*, *Ishtopadesastotraṭīkā*, *Jinakaḷpamālā*, *Pañchakalyāṇakamālā*, *Svastimangalavidhāna*, *Siddhachakrapūjā*, *Dīkṣhāpaṭala* and *Pratishṭhāsūtra*.⁶ The commentary on the *Dvayāsraya* of Hemachandra was written by *Abhuyatilaka*, pupil of Jineśvarasūri at Pālanapura in 1255 A.D.⁷ *Hamṁīra-mahākāvya* written in the fourteenth century A.D. by Nayachandra describes the heroic deeds of Hamṁīra who bravely fought with the Muslims at Ranthambhor.⁸

The Jaina scholars composed a number of Stotras in praise of the Tīrthaṅkaras and Achāryas. Padmanandi composed the *Jīrvalipārsvanāthastavana* and *Bhāvanāpaddhati*.⁹ The *Vītarāgastotra*, *Sūnījīnastotra*, *Rāvaṇapārsivanāthastotra*, *Padmanandipañchavimśati*, *Karṇāśhtaka*, *Ekatvasaptati*, *Paramātmārājastotra*, *Jinavaradarśanabhāvanāchaturvīmśatikā*, *Lakṣmīstotra* and *Yatibhāvanāśhtaka*¹⁰ are also attributed to him, but it is not definite whether they

1. JSSI, p. 234. 2. JSAI, p. 483. 3. EI, XXIV, p. 84. 4. JSSI, p. 233.

5. Ibid., pp. 299-300.

6. JSAI, pp. 134-135.

7. JSSI, p. 410.

8. Edited by N. J. Kirtane, Education Society Press, Bombay, 1879.

9. JGPS, p. 20.

10. RJSBGS, p. 411.

are of this Padmanandi or some one else of this name because there is no mention of his teacher Prabhāchandra in them. His pupil Subhachandra wrote the *Śaradāstāvana*.¹ About *Sabasragunapūja*, *Palyavidhāna*, *Sārdhadvaya-pūjā* and *Trilokapūjā*,² we are not definite whether they are of this Subhachandra or of Subhachandra of Idar. Jinachandra, the pupil of Subhachandra, composed the *Caturviṣatījinastotra*.³ The *Caturviṣatīṭṭhanīkarastotra* was written by Bhaṭṭāraka Sakalakīrti.⁴ His disciple named Brahma Jinadāsa composed the *Jambūdvīpapūjā*. Jñānabhūṣaṇa⁵ is the author of *Neminirvāṇakāvyapañjikā*, *Pañcāstikāyaṭīkā*, *Daśalakṣaṇodyāpana*, *Ādīśvarapūjā*, *Bhaktāmarodyāpana*, *Sarasvatīpūjā*, *Rishimaṇḍalapūjā* and *Jinastuti*.

The *Nemināthakāvya* was written in 1438 A.D. by Kīrtiratnasūri.⁶ In the same year, Charitraratnagaṇi wrote a *Prastatikāvya* of Mahāvīra at Chitor.⁷ His one more Kāvya named *Dānapradīpa* is also available.⁸ In 1416 A.D., Upādhyāya Jayasāgara made amendments in the *prastuti* of the temple of Pārśvanātha and composed the *prastuti* of the temple of Śāntinātha at Jaisalmer.⁹

In the sixteenth century also, a number of Kāvyas were written by Jaina authors in Rajasthan. The *Pārśvanāthakāvyapañjikā* was written by Subhachandra, pupil of Vijayakīrti of Idar on the inspiration of Bhaṭṭāraka Śrībhūṣaṇa.¹⁰ It is a commentary on the *Pārśvanāthakāvya* of Vādirāja. His other works are *Trimsachchaturviṣatīpūjāpāṭha*, other *pūjās* and stories. Bhaṭṭāraka Prabhāchandra, probably a pupil of Jinachandra, wrote the *Supārśvastāvana*, *Rāvanapārśvastāvana* and some *pūjās*.¹¹ Bhaṭṭāraka Dharmachandra, made the *Kaṁbujikāvrutodyāpanapūjā*.¹² Bhaṭṭāraka Chandrakīrti is the author of the *Siddhastāvana*, *Siddhajayamālā* and some *Pūjās*.¹³

Guṇavinaya is specially famous for his commentaries on several literary works. Some of them were written in Rajasthan such as *Khaṇḍa-prastuti* in 1584 A.D., *Naladamayantiṭṭhampūrvṛtti* in 1589 A.D., *Raghuvansuvṛtti* in 1590 A.D. and *Laghuśāntivṛtti* in 1602 A.D. His other notable Sanskrit commentaries available are *Karmachandranāṇḍasuprabandhavṛtti*, *Indriya-parājayaśatakatavṛtti*, *Laghujaśāntivṛtti*, *Śīlopadēśamālāvṛtti*, *Daśāśrutaskandha-*

1. *Anekānta*, XII, No. 10.

2. RJSBGS, p. 423.

3. *Anekānta*, III, No. 2.

4. RJSBGS, p. 424.

5. JSAI, p. 530. See also RJSBGS, p. 405.

6. JSSI, p. 471.

7. JRAS, Vol. 63, Yr. 1908.

8. RE, III, No. 2.

9. NJI, No. 2113 & 2154.

10. JSAI, p. 530.

11. RJSBGS, p. 412.

12. *Ibid.*, p. 419.13. *Ibid.*, p. 402.

vritti, *Rishimaṇḍalaavachārī* etc. He made 117 interpretations of the word 'Samvavattha.' He is also the author of *Vicbāraratnasangraha*.¹ *Vijayadeva-mahātmya*, *Araṇāthastutisavṛitti* and *Vidvatprabodbakāvya* are the works written by his disciple Srivallabha.² Guṇaratna, pupil of Vinayasamudra, composed the *Kāvyaaprakāśa*, *Raghuvamśavṛitti* and *Sūrasvatakrīyāchandrikā*. The work named *Kāvyaaprakāśa* is the most popular and scholarly work in Sanskrit poetics.³

The name of Samayasundara ranks high among the Jain poets of the sixteenth century. He utilised his poetic power in composing the *Rāsa*, *Chānpāī*, *Gītā* etc. His aim in writing as he says was not to show scholarship but to serve the people. His first work is the Sanskrit Kāvya named *Bhāvasataka* written in 1584 A.D. He also wrote the *Aṣṭalakṣhī* in which he gave eight lakhs of interpretations of the sentence containing eight letters 'Rājño Dadate Saukhyā'. It was presented in the royal court of the emperor Akbar who was surprised to hear. He is also the writer of *Jinasimbapadotsavakāvya* and *Raghuvamśavṛitti*.⁴

Upādhyāya Sūrachandra wrote the *Pañchatīrtiślesabālmśkārakāvya* which is highly elaborate. Besides, the *Aṣṭārtīkāvyaṇṛitti*, *Pañchavargapari-bhūristava* and *Ajitasāntistava* are also attributed to him.⁵ Though Sahajakīrti wrote in the language of the masses, his poetical works and *īkṣ* in Sanskrit are also available. He is the author of *Pārśvastavana* inscribed on Satadala Padmayantra in 1626 A.D.⁶ In addition, the *Mahāvīrastutivṛitti* in 1116 A.D., *Sūrasvatavṛitti* in 1624 A.D. and *Gautamakulakavṛitti* were written by him.⁷ In 1642 A.D., Sumativijaya prepared the *Raghuvamśatīkā* and *Meghadūtavṛitti*.⁸

Meghavijaya of Tapāgachchha is also the notable poet who wrote the *Devānandābhyudayamahākāvya* at Sādaḍī in 1670 A.D. His other poetical works known to us are *Meghakāvyaṇṛitti*, *Meghadūtasamasyālekha*, *Dignijayamahākāvya*, *Saptasandbhānamahākāvyaśatīkā*, *Pañchatīrtistutī*, *Arhadgītā* and *Bhaktāmaravṛitti*.⁹ Guṇavijaya wrote his treatise on the *Vijayaprasastīkāvya* at Srimāla and Jodhpur but gave its finishing touches at Sirohi in 1631 A.D.¹⁰ Lakshmīvallabha, pupil of Lakshmīkīrti, wrote the *Dharmopadeśakāvya* with his own commentary in 1688 A.D. His commentary on *Kumārasambhava* is also available.¹¹ His disciple named Lakshmīseṇa is the author of

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| 1. RB III, No. 2. | 2. JGG, p. 50. | 3. RB III, No. 2. | 4. NPP, Vol. 57, No. 1. |
| 5. <i>Jaina Siddhānta Bhāskara</i> , XVII, No. 1. | | | 6. NJI, No. 2513. |
| 7. <i>Jaina Siddhānta Bhāskara</i> , XVI, No. 2. | | | 8. RB III, No. 2. |
| 9. NPP, Vol. 55, No. 4. | 10. RB III, No. 2. | | 11. Ibid. |

the *Pādapūrtistava*.¹ In 1679 A.D., Dharmavardhana wrote the *Pādapūrtivīrabhaktāmarasvopajñavṛtti* and other *stotras*.² His grand pupil Jñānatilaka is the author of *Lekhakāvya*, and he also composed several *stotras*.³

Numerous *pūjās* are attributed to Bhaṭṭāraka Devendrakīrti.⁴ It is not definite whether he belongs to the seat of Idar or Jaipur but he definitely lived in Rajasthan. Brahma Rāyamalla composed the *Bhaktāmaravṛtti* and *Bhaviṣyadatta Chaupāī*. The poet Jagannātha wrote the *Śvetāmbaraparājaya*, *Caturvīṃśati Sandhānasvopajñatīkā* and *Sukhanidhāna*. His *Śṛīṅārāsamudrakāvya* and *Neminarendrastotrasvopajña* are also known but they are not available.⁵ His brother Vādirāja was also a poet who wrote the *Jñānalochana-stotra*⁶ and *Kavichandrikā*.⁷ Bhaṭṭāraka Surendrakīrti⁸ and Bhaṭṭāraka Vijaya-kīrti⁹ are known to have composed several *pūjās* in praise of Tīrthaṅkaras.

Rāmavijaya composed the *Gautamīyākāvya* in 1750 A.D. at Jodhpur, which has been published with the treatise of his pupil named Kshamākalyāṇa. His *Stutipañchāsikā* and *Drāṭrīmūlkañjānapūjā* are also available.¹⁰ His pupil Upādhyāya Kshamākalyāṇa made the *Sūketiratnāvalī* with *Svopajñavṛtti* at Jaisalmer in 1790 A.D.¹¹ In 1802 A.D., Puṇyāśīla¹² and Sivachandra¹³ have written the *Caturvīṃśati* and the *Pradyumnatīlaprakāśa* respectively.

In medieval times, Jaina literature began to be created in Hindi and Rajasthani languages. In the fifteenth century, Sakalakīrti composed the *Ārūḍhanāpratibodhasūtra*, *Nemīśvaragīta* and *Muktāvalīgīta*.¹⁴ His younger brother Brahma Jinadāsa wrote several *pūjās* and *gītas* in mixed Rājasthānī and Gujarātī.¹⁵ Akhayarāja Śrīmāla of the seventeenth century A.D. is the author of *Ekībhāvastotrabbāṣā*, *Kalyāṇamandirastotrabbāṣā* and *Bhaktāmarastotrabbāṣā*.¹⁶ Hemarāja Godikā translated the *Pravachanasūtra* of Kundkunda in Hindi verses in 1667 A.D.¹⁷ Dilārāma of Bundī composed the *Ātmadvādātī* in 1711 A.D.¹⁸ Ānandaghana of Merta is the author of *Caturvīṃśatījīnastavana* which is a highly spiritual work.¹⁹

1. RB III, No. 2. 2. Ibid. 3. Ibid. 4. RJSBS, p. 407. 5. JGPS, p. 38 (Int.).

6. This stotra has been published by Manikachandra Granthamālā.

7. JGPS, No. 141.

8. RJSBS, p. 426.

9. Ibid., p. 420.

10. RB III, No. 2.

11. Ibid.

12. Ibid.

13. Ibid.

14. RJSBS, p. 424.

15. Ibid., p. 404. See also JGPS, p. 12 (Int.).

16. RJSBS, p. 397.

17. *Anekānta*, XI, p. 348.

18. PS, p. 223.

19. *Vīravāṇī*, II, p. 77.

In the eighteenth century A.D. Dipachanda Kāsaliwāla wrote some poetical works full of spiritual thoughts. Khuśālachanda Kālā translated some Sanskrit works into Hindi verses. Paṇḍita Daulatarāma Kāsaliwāla was a statesman as well as poet. First he acted as an envoy of Sawāi Jayasīmha at Udaipur but afterwards became a minister of Sawāi Mādhosīmha, son of Jayasīmha.¹ He is the author of several poetical works such as *Chaubīsadandaka*, *Vivekavilāsa*, *Chhabādhāla*, *Adhyātmabārabhakṣhī*, *Ātmabattīsī* and *Siddhapūjā*.² Paṇḍita Jayachanda Chhābarā translated some Sanskrit works into Hindi; and he is also the author of *Devāgamastotrabbāshā*, *Bhaktāmarastotrabbāshā* and *padas*.³

The poet Budhajāna⁴ is known to have written four poetical works such as *Budhajanasatasatī*, *Tattvārtbabodha*, *Budhajanavilāsa* and *Pañchastikāya*. In the *Budhajanasatasatī*, there are about seven hundred 'dohs'. It is divided into four *Prakaraṇas* such as *Devānūrāgaśataka*, *Subhāshitanīti*, *Upadeśādhikāra* and *Virāgabhāvanā*. The *Tattvārtbabodha* was written in verse in 1842 A.D. His third work *Budhajanavilāsa* is the collection of the *Chhabādhāla* *Ishtachhattīsī*, *Darśanapanchīsī*, *Bārābhāvanāpūjana*, *padas* etc. His fourth work is the translation of *Pañchastikāya* in Hindi verse. Pārasadāsa Nigotiyā⁵ is the author of the *Pārasavilāsa* written in 1863 A.D. It contains the various *stutis*, *pūjās*, *padas*, *gīta* etc. Paṇḍita Sadāsukha Kāsaliwāla⁶ is the writer of several poetical works such as *Nātaka-samayasāra*, *Akalankāshṭakavachanikā*, *Mṛityumabotsava*, *Nityanītyapūjā* and *Devasiddhapūjā*.⁷ In the twentieth century A.D. Bālādeva Pāṭani composed the *Jñānavarṇamālā* and *Jñānaśataka* at Bikaner.⁸

In the Rājasthānī language, most of the literature belongs to the Jains. Samayasundara is the distinguished poet of Rājasthānī language. *Śītārāmchaupāī* is the Jain *Rāmāyaṇa* written by him in Rājasthānī language. His other poetical works are *Pradyumnachaupāī*, *Chārapratyekabudharāsa*, *Līlavatīrāsa*, *Priyamalakarāsa*, *Puṇyasūrachāupāī*, *Valkalachīrīrāsa*, *Śatruñjayarāsa*, *Vastupālarāsa*, *Thāvachchā-chaupāī*, *Kṣullakakumārāprabandha*, *Champukāśreshṭhī-chaupāī*, *Gautamaprichchāchāupāī*, *Dhanadattachaupāī*, *Sādhwandana*, *Puñjārishi-*

1. बसुआ को बासी इह अनुरज जय को जानि, मंत्री जयसुत को सही जाति महाजन मानि । जय को राख्यो राणा पै, रहे उदयपुर माहि, जजतसिंह कृपा करै, राखै अणुनै माहि—ग्रन्थात्मबाराखरी.

2. RJSBGS, pp. 407-08.

4. *Anekānta*, XI, p. 243.

5. *Vīravāṇī*, I, p. 285.

6. *Ibid.*, pp. 403-04.

7. RJSBGS, p. 424.

8. *Vīravāṇī*, IV, p. 207.

6. *Ibid.*, II, p. 7.

rāsa, *Draupadīchaupāī*, *Keśīprabandha*, *Dānādicchaṇḍīliyā evam Kṣhamāchhatīṣī*, *Karmachhatīṣī*, *Punyachhatīṣī*, *Duṣkālavarṇanachhatīṣī*, *Savaiyāchhatīṣī*, *Āloyaṇachhatīṣī* etc. Jinaharsha composed several *stāvanas* and *rāsas*. *Nandabhatīṣī Chaupāī* was also written by him. Jinasamudrasūri composes various *rāsas* and *stāvanas* containing about fifty or sixty thousand stanzas. Jitamala was a great poet of the Rājasthānī language and composed about one lakh *ślokas*. Dalapatavijaya is the author of *Khumānarāso*. *Gorūbādala* and *Padmāvati-ākhyāna* were written respectively by Hemaratna and Labdhodaya. Somasundara composed a poem on *Ekādśīkathā*. The other important poetical works written in Rājasthānī language are *Bharībarīśatakabhāṣītīkā*, *Amaruśataka*, *Laghustāvabālāvabodha*, *Kisanarukamañībelikā*, *Dhūrtākhyānakathāsāra* and *Kādambarīkathāsāra*.¹

(4) SCIENTIFIC AND TECHNICAL LITERATURE

The contributions of Jainas to the scientific and technical literature are also considerable.

(i) **ALĀṆKĀRA (POETICS):** As the Jaina poets wrote numerous works of poetry in high flown *Kāvya* style, it was natural for them to write *Alaṅkāraśāstras*. Hemachandra wrote the *Kāvyaṇuśāsanu* with his own commentary called the *Alaṅkāra-chūḍāmaṇī*.² Paṇḍita Āśādhara wrote a treatise on the *Kāvyaalāṅkāra* of the famous Āchārya Rudraṭa but it is not available.³ Vāgbhaṭṭa, son of Nemikumāra of Mewar, wrote the *Kāvyaṇuśāsanasūtra* with a commentary of his own called *Kāvyaṃālā* in about the fourteenth or fifteenth century.⁴ Vādirāja, minister of the king Rājasimha of Ṭodānagara composed the *Kavichandrikā*, a treatise on the *Vāgbhaṭṭalāṅkāra*.⁵ Works on poetics were written also in Rājasthānī language such as *Vāgbhaṭṭalāṅkārabālāvabodha*, *Vīdagdhamukhaṃandanabālāvabodha* and *Rasikapriyābālāvabodha*.⁶

(ii) **GRAMMAR:** Knowledge of grammar is also necessary in order to have mastery over literature. With this object in view, works on grammar were written by Jaina scholars from time to time. Buddhisāgarasūri, brother of Jinśvarasūri, wrote a comprehensive Sanskrit and Prākṛit Grammar, the *Pañchagranthī* at Jalor in 1023 A.D. after consulting some other works.⁷

1. SVRSSG, pp. 703-722.

2. JSSI, p. 310.

3. JSAI, p. 136.

4. Ibid., p. 486.

5. JGPS, No. 141.

6. SVRSSG, p. 707.

7. Catalogue of MSS in Jaisalmer Bhaṇḍārāṣ, p. 20.

Hemachandra, *guru* of Kumārapāla, was another great grammarian. His grammar known as the *Siddhabemavyākaraṇa* is a well-known work on the subject. Hemachandra wrote his grammar by the orders of King Jayasimha who had procured for him eight older grammatical works from the library of Sarasvatī in Kashmir. It is divided into eight chapters. The first seven deal with Sanskrit and the last one with various Prākritis and Apabhraṃśa. The author himself wrote two commentaries on his work, a shorter and a longer one; besides an *Uṇādisūtra*, a *Dhātupāṭha* and *Lingānuśāsana*.¹ Jayakīrti is the author of *Cchbandonūśāsana*.² Jayakīrti seems to be the same person as mentioned in the Chitorgarh inscription of 1150 A.D.³ In this inscription, he has been described as the teacher of Rāmakīrti. Paṇḍita Āśādhara is the author of *Kriyākālaṭa*.⁴

In the sixteenth century, a Prākrit grammar known as *Chintāmani* was written by Bhaṭṭāraka Subhachandra.⁵ Śrīvallabha wrote commentaries on old grammars such as *Lingānuśāsanadurgapadaprabodhavrīti* and *Abhidhānāmamūlāvrīti*. His other independent works on grammar are *Chatuṛdāśasvaravādaśbala* and *Sārasvataprayoganirṇaya Vyākaraṇa Kathināśabdavrīti*.⁶ Samayasundara wrote a treatise on the *Vṛttaratnākara* in 1547 A.D.⁷ Sahajakīrti was also a great grammarian who wrote *Sārasvatavrīti* in 1624 A.D. and *Śubdīrṇavavyākaraṇa* and *Nāmakośa*.⁸ Udayakīrti made the *Padavyavasthāṭikā* in 1624 A.D.⁹ The *Cchbandavatānśa* of Lābhavardhana is also available. The poet Rāyamalla wrote the *Cchbandaśāstra* and *Pingula* in Hindi.¹⁰ The works on grammar such as *Chandraprabhā*, *Hemasābdachandrikā* and *Hemasābdaprakīrṇi* were composed by Meghavijaya.¹¹ Chandrakīrti wrote *Subodhikāḍīpikā* on the *Sārasvatavyākaraṇa*.¹² His disciple Harshakīrti was also the grammarian who wrote the works namely *Sārasvatāḍīpikā*, *Dhātupāṭhataranginī*, *Śāradīyanāmamūlā* and *Srutabodhavrīti*.¹³

The poet Sobhanātha composed the *Cchbandasiromani* in 1769 A.D. at Jaipur during the reign of Prithvīsimha.¹⁴ Kuśalalābha¹⁵ and Rājasoma¹⁶ wrote the *Piṅgalasiromani* and *Dobāchandrikā* respectively in Rājasthānī language.

1. JSSI, pp. 302-06

2. JGPS, No. 60.

3. This inscription has been published in Epigraphia Indica.

4. JSAL, p. 135

5. Ibid., p. 533.

6. RB III, No. 2.

7. JGG, p. 49.

8. Ibid., p. 56.

9. RB III, No. 2.

10. Anekānta IV, No. 2.

11. NPP, Vol. 55, No. 4.

12. RB III, No. 2.

13. JGG, p. 50.

14. PS, p. 212.

15. SVRSBG, p. 706.

16. Ibid.

Other works written in this language are *Bālasikṣā*, *Uktiratnākara*, *Uktisamucchaya*, *Kātantrabālāvabodha*, *Pañchasandhibālāvabodha*, *Hemavyākaraṇabhāṣāṭīkā*, *Sārasvatābālāvabodha*, *Piṅgalatīromaṇi*, *Dubāchandrikā* and *Vṛittaratnākara* *bālāvabodha*.¹

(iii) LEXICOGRAPHY: Closely connected with grammar is lexicography. Hemachandra is also the author of the lexicographical works which he compiled as supplements to his grammar. His *Lingānuśāsa* is accompanied by his commentary. Besides that, he wrote four lexicons *Abhidhānachintāmaṇi*, *Anekārthasangraha*, *Deśīnāmamālā* and *Nigbāntuleśha*, all of them, except perhaps the last, accompanied by his own commentaries.² Jinabhadrasūri, pupil of Jinavallabhasūri, composed the *Apavarganāmamālākośa*.³ *Amarakośaṭīkā* was written by Paṇḍita Āśadhara but it is not available.⁴ In 1597 A.D., Jñānatilaka made a commentary on the *Śabdaprabhedakośa*.⁵ His disciple named Śrīvallabha wrote a treatise on the *Śloṇchhakośa* of Jineśvarasūri in 1598 A.D. and *Sāroddhāravṛitti* was made by him on *Abhidhānanāmamālā*.⁶

(iv) GEOGRAPHICAL WORKS: Jaina scholars also wrote some geographical works but they are not accurate. Haribhadrasūri composed *Lokabindu-kṣetrasamūsavṛitti* in the eighth century A.D.⁷ *Jambūdvīpapannatti* was written in the tenth century by Padmanandi at Barah in Kotah state probably during the reign of Saktisimha of Āhar in Mewar.⁸ Vijayasimha made the *Kṣetrasamūsavṛitti* at Pāli in the fourteenth century.⁹ In 1588 A.D., Puṇyasāgara Mahopādhyāya composed the *Jambūdvīpaprajñaptīṭīkā* at Jaisalmer.¹⁰ Surendrakirti, pupil of Kshemendrakirti, wrote a commentary on the *Jambūdvīpaprajñapti* in Sanskrit in 1776 A.D.¹¹

(v) ASTRONOMICAL WORKS: There is hardly any branch of literature that has not been treated by the Jains. Astronomical works were written by Jaina authors from time to time. Haribhadra was an astronomer who wrote the *Lagnaśuddhi*.¹² Durgadeva, who flourished in the eleventh century at Kāman near Bharatpur, was an astronomer of note. He wrote the *Ardbakūṇḍa* in Prākṛit devoting to the description of different astronomical and astrological circumstances and conditions leading to the rise and fall in

1. SVRSG, p. 707.

2. JSSI, p. 300.

3. JGG, p. 16.

4. JSAL, p. 135.

5. RR III, No. 2.

6. JGG, p. 50.

7. Ibid., p. 6.

8. *Purāṇa Jaina*

Vākyaśūcī, p. 67.

9. RB III, No. 2.

10. Catalogue of MSS. in Jaisalmer

Bhaṇḍāras, p. 46.

11. PS, p. 8.

12. JSSI, p. 162.

prices of various commodities, articles of food, drink, animals and others.¹ In 1564 A.D., Hīrakalaśa of the Kharataragachchha composed an important work named *Jyotishasāra* in Prākṛit at Nagaur.² *Dīkṣabhāpratiṣṭhādiśuddhi* was written in 1628 A.D. by Samayasāra at Lūṅakaraṇasara.³ Dhanarāja made a commentary on the *Mahādevīśāraṇī* in 1635 A.D. at Padmāvati.⁴ The famous Bhānuchandra prepared a treatise on the *Vasantarājatalakṣa* at Sirohi.⁵ Harshakīrti of Nāgapuriya Tapāgachchha wrote the *Jyotishasāroddhāra*.⁶ Meghavijaya was well-versed in the science of astronomy and wrote the works namely *Varshaprabodhā*, *Ramalaśāstra*, *Hastasañjivana*, *Udayadīpikā*, *Pratnasumdarī* and *Vīśāyantravidhi*.⁷ Yaśasvatasāgara is the author of *Grahalāghavavārtikā* and *Yatorājirājapaddhati*.⁸

The astronomical works were written also in Rājasthānī such as the *Laghubhūtākavachanikā*, *Jātakakarmapaddhatibālāvabodha*, *Vivāhapaḍalabālāvabodha*, *Bhuvanadīpakabālāvabodha*, *Chamatkārachintāmanibālāvabodha*, *Mubūrttacintāmanibālāvabodha*, *Vivāhapaḍalabbāśhū*, *Ganitasāñhīso*, *Pañchāṅganayanachanpāṭī*, *Sukhanadīpikāchaupāṭī*, *Angabhurkanachanpāṭī*, and *Varshaphalāphulasāñjāyā*.⁹

(vi) WORKS ON MATHEMATICS: Jains have written some works on Mathematics also. A mathematical work named *Uttarachhatīśī* was written in Sanskrit by Sumatikīrti, pupil of Jñānabhūṣaṇa.¹⁰ The *Arthasandīrṣhitīdīkītra* of Paṇḍita Tōḍaramala is a work of high merit in mathematics.¹¹ Paṇḍita Mannālāla Sāṅgākā was well-versed in this science. The *Līlāvatsībhāṣāchaupāṭī* and *Ganitasārachanpāṭī* written in Rajasthani language are credited to him.¹²

(vii) WORKS ON MEDICINE: Works on medicines were written by Jaina authors from time to time. Paṇḍita Āśādihara wrote a commentary named *Aṣṭāṅgabhidayadyotinīṭīkā* on the famous work of Vāgbhaṭa but it is not available.¹³ Dīpachanda, pupil of Dayātilaka, wrote a work on medicine named *Langhanapathyanirṇaya* at Jaipur in 1735 A.D. It deals with treatment by fasting.¹⁴ The works written in Rājasthānī language are *Mūdhavanidāna*-

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| 1. Singhi Jaina series, XXI, (Int.). | 2. RB III, No. 2 | 3. Ibid. |
| 4. Ibid. | 5. RB III, No. 2 | 6. Ibid. |
| 7. JGG, p. 58. | 8. Ibid., p. 59. | 9. SVRSSQ, p. 707. |
| 10. JGPS, p. 75 (Int.). | 11. <i>Anekānta</i> VI, No. 8. | 12. RB III, No. 2. |
| 13. JSAL, p. 136. | 14. RB III, No. 2. | |

ṭabbū, *Sannipātikalikṭabbūdvaya*, *Pathyṭpathyatabbū*, *Vaidyajiṇaṭabbū*, *Sataṭ-lokṭṭabbū* etc.¹

(5) HISTORICAL AND POLITICAL WORKS

From time to time, Jaina scholars have written some works which throw some light on history. Hemachandra is the author of *Dvyāstrayakāvya* and *Kumārāpālacaritra* which deal with the history of the Chālukyas of Anahilavāḍa.² The former describes the conquest of Siddharṣja Jayasimha and the latter claims to be a biography of the King. Abhayatilaka and Pūrṇakalāśa wrote a commentary on the *Dvyāstrayakāvya* of Hemachandra.³ Nayachandrasūri is the author of *Hamṃīramahākāvya* which describes the heroic feats of Hamṃīra in his fight against Alauddin Khiljī. In 1440 A.D., Jinaharsha wrote the *Vastupūlatejapālacaritra*.⁴ Guṇavijaya wrote a commentary on the famous historical poem named *Vijayaprasasti* in 1631 A.D.⁵ The historical poem named *Digvijayamahākāvya* was written by Meghavijaya.⁶ An incomplete work named *Rājavāṃśavarnana* written in Sanskrit describes the important dynasties of India.⁷

A large number of *Tīrthamālās* written by Jaina scholars are found and they actually form a branch of Jaina literature. These are the recorded accounts of saints and scholars who went from place to place. These are just like our so-called guide books. We find in them the names of the Tīrthas, history of their origin and miracles associated with them. The *Sakulatīrthastavana* of Siddharṣi,⁸ *Vīridbatīrthakalpa* of Jinaprabhasurī⁹ and the *Tīrthamālās* written by Vinayaprabhasurī,¹⁰ Saubhāgyavijaya and Śīlavijaya are noteworthy. Some *Tīrthamālās* and *stāvanas* written on separate holy places such as Jirāvalā, Nāgdā, Phalodhi, Alwar etc. are found. *Cibūṭya-paripāṭīs* written by Jaina teachers are also noticed. This type of literature is especially important for the history of towns.

The Prasastis written at the end of manuscripts by Jaina scholars and the inscriptions engraved on the pedestals of images are full of historical

1. SVRSBG, p. 707.

2. JSSI, pp. 307-08.

3. RB III, No. 2.

4. JSSI, p. 360.

5. RB III, No. 2.

7. RJSBGS, p. 255.

6. Published in Singhī Jaina Series, Vol. 14.

8. Gaekwad's Oriental Series LXXVI, p. 156.

9. Published in Singhī Jaina Series, Vol. X.

10. Jaina Satya Prakāśa, XVII, p. 15.

information. For the reconstruction of medieval history of India, they are valuable sources. The *Paṭṭāvalī*s of the various Saṁghas and Gachchhas are found written in Sanskrit, Prākṛit and Rājasthānī languages. They are very useful for the preparation of religious history.

The historical works written in Rājasthānī language are numerous. Muhaṇota *Naiṇasīrīkhyāta*¹ is a work of the Jaina Dīvāna Muhaṇota Naiṇasī of the Jodhpur state. It is very useful for the medieval history of Rajasthan and of neighbouring provinces. His Gazetteer of the Jodhpur State deals with the history of the kings of this state. Besides, it contains the history of each district and village of Jodhpur state. The poet Dhanapatavijaya wrote the *Khumāvarāṇso* which describes the history of Mahārāṇās of Udaipur.² Hemaratna and Labdhodaya composed the *Gorābādala* and the *Padmāvaṭīākhyāna* respectively.³ The Rāthoḍa *Amarasimha kī bāta* was written by his contemporary Jaina Yati.⁴ *Rāthorom kī Khyāta* and their *Vaṁśāvalī*s written by Jaina Yatis are also available.⁵ The *Karmachandravamśaprabāṇḍa* throws some light on the history of Bikaner.⁶ The *Vaṁśāvalī* written in 1834 A.D. gives us a list of the Kachchāvāha chiefs of Jaipur ruling from 966 A.D. to 1834 A.D.⁷ Col. Tod took the help of the Jaina Yati Gyānachanda in writing the history of Rajasthan.

The works on Politics were also written by Jaina writers. In 1603 A.D., at the persuasion of Rāyasimha, the ruling chief of Bikaner, Yati Udayarāja composed *Rājanīti doḥṣ*.⁸ The works on Politics found written in Rājasthānī language are *Cbānakayanītiṭabha* and *Nītiprakāśa*.⁹

From the above survey, it is clear that there is a vast Jaina literature in Rajasthan. Most of it is still lying undiscovered in Jaina Sāstra Bhaṇḍāras. Scholars have not so far recognized its value. The Jains being a commercial class are not attentive to it. Their saints are indifferent to secular subjects and the non-Jains have no access to it. If it is critically examined and studied, it will be of great service to the Indian literature.

1. It has been edited by Ram Nārāyaṇa Dugaḍ and published by Kashi Nāgari-prachārīṇī Sabhā in V. S. 1982.
2. SVRSSG, p. 706.
3. Ibid.
4. Ibid., p. 708.
5. Ibid.
6. Ibid.
7. RJSBGS, p. 26.
8. *Hindī Jaina Sāhitya kī Samkshipta Itihāsa*, p. 132.
9. SVRSSG, p. 707.

CHAPTER VI

JAINA SĀSTRABHAṆḌĀRAS

In the beginning, the Jainas followed the Brahmanic traditions of handing down knowledge from generation to generation by memory. When literature increased in volume, this was found impossible; and, therefore, the *Sūtra* style of helping the memory was devised and naturally, it became popular. Even this did not help for long as the literature became still more voluminous. Besides, the multiplicity of books caused complications and uncertainties as to the fundamentals of religion and the books embodying. The difficulties were further enhanced by the death of those who were considered authorities and repositories of ancient true lore. To separate the chaff from the grain, a conference was convened at Valabhī in the fifth century A.D. under Devarddhigapi to which a number of leading authorities were invited and the Jaina canons were determined.

SHARE OF THE JAINA MONKS IN FOUNDING THEM: The credit for the foundation of these Sāstrabhaṇḍāras and the preservation of the manuscripts in them goes however to the Jaina monks who realised their great educational value. These monks were persons of great eminence and as such wielded great influence on the masses. They made indefatigable efforts in explaining to the Jaina intelligentsia the importance of the religious texts and the works of the great masters. It is said that Jinabhadrasuri spent the best part of his life in establishing the store-houses of knowledge for the posterity. In early days, only the palm-leaves were used for writing purposes; but soon, paper became a cheap and enough durable material for writing. The preparation of various copies of the manuscripts was done by the scribes working under Jinabhadrasuri in Rajputana. It was through the efforts of such saints that a part of the great treasure-house of the medieval learning was saved to acquaint us with the glories of the people of Rajasthan in the field of art and literature.

During this period, the Chaityavāsīs were firmly established in Rajasthan. The Bhaṭṭārakas and Śrīpūjyas began to live in temples. It was natural for them to store the religious manuscripts for the preservation and

study. This tendency, by and large, gave rise to the establishment of small Granthabhaṇḍāras at different places. Regular arrangements were made for copying the manuscripts. Several scholars possessing good handwriting were employed for this purpose. Besides, other Jaina saints, who stayed at one particular place during the rainy season contributed to some extent to the establishment of these libraries, because they also required manuscripts for their study and learning.

TEMPLES AS THE SEATS OF LEARNING: In early times, Jaina temples were the centres of learning and were also used for imparting education to the students. It, therefore, became necessary to collect books. In these Śāstrabhaṇḍāras, not only Jaina books relating to the various faiths but also those of secular character were kept for study and reference. This indicates that the Jainas in the middle ages were not narrow minded but understood the importance of an all-comprehensive library.

THE PATRONAGE OF KINGS AND MINISTERS: The great Jaina kings and their ministers partly for the expiation of their sins as also for the study of their religious literature and partly for their own spiritual welfare and that of their departed kith and kin and their subjects, encouraged writing of new books. They also purchased old manuscripts for their presentation to revered teachers. Mahārājā Jayasīṃha Siddharāja, who was a great patron of learning, established a royal library by getting a large number of manuscripts on different subjects. He got 1,25,000 copies of *Siddha-baimavyākaraṇa* prepared for presentation to scholars and *granthabhaṇḍāras* of various provinces.¹ Kumārapāla established twenty one Śāstrabhaṇḍāras in every one of which he placed the copy of the *Kalpasūtra* in golden ink.² Among the great ministers of the states, who founded Śāstrabhaṇḍāras may be mentioned the names of Vastupāla and Pethaḍaśāha, Maṇḍana and others. Vastupāla and Tejapāla became interested in founding them on the advice of their teachers Vijayasenāsūri and Udayaprabhasūri.³ Pethaḍaśāha, the minister of Māṇḍavagaḍha, established Śāstrabhaṇḍāras in seven cities including Abu.⁴ Even several Jaina statesmen of the former states of Rajasthan are known to have given liberal grants to the Granthabhaṇḍāras in medieval times.

1. *Prabhūvakacharitra* (See Hemachandraprabandha)

2. *Kumārapālaprabandha*, pp.96-97.

3. *Upadeśataranginī*, p. 142.

4. *Bhāratiya Jaina Śramaṇa Sanskriti Ane Lekhanakālā*, p. 92.

CONTRIBUTION OF MERCHANTS AND BANKERS: Actuated by the desire of service to their religion, merchants and bankers got prepared numerous copies of important manuscripts. It is due to their efforts that a large number of manuscripts are found in the Jaina Sāstrabhaṇḍāras of Rajasthan. It is mentioned in the *Vīravamśāvalī* that in 1394 A.D., Saṅgrāma Sonī, a Jaina house-holder, spent lacs of gold *moharas* in preparation of the *Kalpasūtra* and *Kālakūchūryakathā* for the benefit of Jaina monks.¹ At the instruction of Jinabhadrasūri of Kharataragachchha, Dharaṇāsāha got many copies of palm-leaf manuscripts written for presentation to the Sāstrabhaṇḍāra of Jaisalmer.²

WHY SĀSTRABHAṆḌĀRAS IN RAJASTHAN HAVE SURVIVED: A large number of manuscripts are found in Rajasthan because this province remained comparatively safer and more secure than other provinces. The Rājput kings offered stiff resistance to the Muslim invaders. Although they accepted the overlordship of the Muslim emperors, they were free in carrying on the administration of their states. Besides, they were great patrons of learning and art. It is for this reason that both art and literature flourished in their reign, and their excellent specimens are preserved in the Grantha-bhaṇḍāras even to the present day.

It is difficult to enumerate the Sāstrabhaṇḍāras of Rajasthan because a small Grantha-bhaṇḍāra is attached to every temple or Upāsārā. The most important of these are the Bhaṇḍāras of Jaisalmer, famous for the collections of palm-leaf manuscripts from the eleventh to the fifteenth century A.D. These Bhaṇḍāras have paper manuscripts dating from the fourteenth to the eighteenth century A.D. Not only manuscripts but they contain *gutakās*. These *gutakās* were the note books of the literary persons who used to note down the important passages and small interesting works. It is sometimes noticed that manuscripts were not prepared at the place of Bhaṇḍāra but were presented to it from distant corners of the country.

The small Bhaṇḍāras contain books mostly on religious topics such as *Siddhānta*, *Pūjā*, *Pratishthā* and *Vīdhāna*. The big Bhaṇḍāras are concerned not only with religious books but also manuscripts on secular subjects such as

1. *Jainachītrakalpadruma*, p. 57.

2. *Catalogue of MSS in Jaisalmer Bhaṇḍāras*, pp. 4, 15, 23, 24, 31, 41 and 42.

astronomy, medicine, grammar and Kāvya. Important works of non-Jaina authors such as Kālidāsa, Bhāravi, Māgha, Tulasidāsa, Bihārī and Keśava are available in these collections.

These Jaina Bhaṇḍāras are of great importance from literary point of view. Works of different periods written in various languages such as Sanskrit, Prākṛit, Apabhraṁśa, Rājasthānī and Hindi are preserved in them. As works written in Apabhraṁśa language are especially found in abundance in these Bhaṇḍāras, their study is valuable for the Apabhraṁśa literature. Rare manuscripts not only of Jainas but sometimes of non-Jainas are also available in them. Sometimes more than one copies of the manuscript written at different times are noticed in some or other Bhaṇḍāras. These copies are useful for the purpose of editing them in modern times. Most of these libraries have not been classified and catalogued. If this work is done, it will illumine the dark and unexplored corners of ancient and modern Indian languages and literature.

JAINA GRANTHABHAṆḌĀRAS OF JAISALMER

The Jaina Granthabhaṇḍāras¹ of Jaisalmer have been famous throughout India for valuable collections. In 1874 A.D., Dr. BÜHLER and JACOB visited this place and brought them to light before the scholars. In 1904 A.D., Prof. S. R. BHANDARKAR gave a more detailed account and list of the manuscripts both in the city and within the fort. Mr. C. D. DALAL visited the place in 1915 A.D. with the purpose of cataloguing the manuscripts of the Bhaṇḍāras but unfortunately, he died before he could publish his work. Pt. L. B. GANDHI published the posthumous work. This work is of great importance, but it was felt that the manuscripts housed therein had not been thoroughly examined. Afterwards, Muni JINAVIJAYA, Muni PUNYAVIJAYA and AGARACHANDA NAHATA went to Jaisalmer where they reexamined the Śāstrabhaṇḍāras.

(1) **BRĪHAD JÑĀNABHAṆḌĀRA**: This Bhaṇḍāra is situated in the basement of the temple of Sambhavanātha. As it was founded by Jinabhadra-sūri in 1440 A.D. it is known also as Jinabhadrasūrisāstrabhaṇḍāra. He got a large number of copies written. He also brought palm-leaf manuscripts

1. See *Catalogue of MSS in Jaisalmer Bhaṇḍāras*.

from other places for preservation thinking Jaisalmer to be safe and secure from the Muslim invasions. There are 804 manuscripts written on palm-leaves. The earliest manuscript written on palm-leaves is the *Oghaniryuktivṛitti* by Droṇāchārya in 1060 A.D. This manuscript was copied by Pāhila. The total number of paper manuscripts is 1704. The works written by non-Jaina authors are also in good number. Some of the important manuscripts preserved in this Granthabhaṇḍāra are as follows: (1) *Cbandraprabhasvāmī-charitra* by Yaśodevasūri in 1160 A.D., (2) *Paūmachariya* copied in 1141 A.D., (3) *Hitopadeśāmṛita* of Paramānandasūri dated 1253 A.D., (4) *Vasudevabhiṇḍī* by Saṅghadāsavāchaka, (5) *Śāntināthacharitam* by Devachandrasūri, (6) *Naisadha-tika* by Vidyādhara, (7) *Cchandonnūśana* by Jayakīrtisuri copied in 1135 A.D., (8) *Mudrārākshasanāśaka* by Viśākhadatta copied in 1257 A.D.

(2) **PAŪCHĀYATĪBHANḌĀRA OF THE KHARATARA GACHCHHA:** It is housed in the great Upāsārā. There are about fourteen copies of palm-leaf manuscripts and one thousand copies of paper manuscripts. Among the copies of paper manuscripts, the illustrated copy of the *Kalpāsūtrasvādhyāyapustika* of 1505 A.D. is noteworthy. In 1781 A.D., Amṛitadharma and his pupil *Kṣhamākalyānagani* placed several copies. It also contains two painted wooden covers of about the thirteenth and fourteenth centuries A.D. Some rare manuscripts are also preserved such as (1) *Nārādīyapurāna* copied in 1419 A.D., *Uttarādhyayanāsūtra* with the commentary by Jñānasāgarasūri copied in 1429 A.D. etc.

(3) **TAPĀGACHCHHABHANḌĀRA:** There are both palm-leaf and paper manuscripts in this Bhaṇḍāra. The number of palm-leaf manuscripts is eight only. Some of the important manuscripts preserved in this Bhaṇḍāra are as follows: (1) *Harivikramacharitra* by Jayatilaka copied in 1358 A.D., (2) *Mṛigavāṭīcharitra* by Maladhāri Devaprabha and *Vāsavadattā* by Subandhu copied in 1354 A.D.

(4) **LOŪKĀ-GACHCHHĪYA BHANḌĀRA:** There are about five hundred paper manuscripts and eleven palm-leaf manuscripts. The manuscript of *Puryūsravakathānaka* composed by Vivekasamudragani in 1277 A.D. at Jaisalmer is an important manuscript. This Bhaṇḍāra is also famous by the name of Dūṅgarasī Bhaṇḍāra.

(5) **THĀHARŪSĀHABHANḌĀRA:** It was founded in the seventeenth century by Bhaṇasālī Thāharusāha who was himself a great scholar. He got

a large number of copies prepared between 1612 A.D. and 1627 A.D. There are about one thousand manuscripts in this Bhaṇḍāra. Only four are on palm-leaves and the rest on paper.

JAINA ŚĀSTRABHAṆḌĀRAS OF BIKANER

There are about fifty thousand manuscripts in the Śāstrabhaṇḍāras of Bikaner.¹ They contain several copies which are not available at any other place. They have been written in different languages such as Sanskrit, Prākṛit, Hindī, Apabhraṁśa, Gujarātī, Rājasthānī, Urdu, Persian, Marāṭhī, Bengali etc. Besides, numerous artistic pieces such as old pictures and Vijñapti-patras are preserved there.

(1) **BRĪHĀJNĀNABHAṆḌĀRA**: It has been placed in the Baḍā Upāsarā in the Rāṅgḍīkāchauka. It was established by the special efforts of Yati Himatūji in 1901 A.D. There are nine collections presented by nine individuals. The total number of manuscripts in it is about 10,000. (a) *Mahimā-bhaktibhaṇḍāra*: It is the collection of Mahimābhakti, grand pupil of Kṣhamā-kalyāṇa. It contains rare and important copies of manuscripts. About three thousand manuscripts are preserved in eighty nine bundles. (b) *Dānasāgarabhaṇḍāra*: Himatūji, the founder of *Bṛihadjñānabhaṇḍāra*, named it after his master. About three thousand manuscripts are preserved in sixty eight bundles. (c) *Varḍhamānabhaṇḍāra*: There are about one thousand manuscripts in forty three bundles. (d) *Abhayasimhabhaṇḍāra*: The twenty three bundles of it contain about five hundred manuscripts. (e) *Jinabarsbasūribhaṇḍāra*: About three hundred manuscripts are preserved in twenty seven bundles. (f) *Abīṇājībhaṇḍāra*: There are about five hundred manuscripts. (g) *Bhuvana-bhaktibhaṇḍāra*: There are about five hundred manuscripts in fourteen bundles. (h) *Rāmachandrabhaṇḍāra*: It contains about three hundred manuscripts in nine bundles. (i) *Maharachandrabhaṇḍāra*: It contains about one hundred manuscripts in eight bundles.

(2) **ŚRĪPUJYABHAṆḌĀRA**: It is placed in Baḍā Upāsarā of Bṛihatkhatarata-gachchha. It contains two collections. In the collection of Śrīpujya about 2500 manuscripts in 85 bundles are preserved. Besides, it possesses about 2000 printed books. The other collection is of

1. *Bikanera Jaina Lekha Samgraha*, pp. 60-73.

Chaturbhuj Yati in which eight hundred manuscripts in fourteen bundles are preserved.

(3) **SRĪ JAINA LAKSHMĪ MOHANA JÑANABHAṆḌĀRA**: It is situated in the Rāṅḍikā Chauka. It was founded by Mohanalāla, the teacher of Upādhyāya Jayachanda, in 1894 A.D. It contains about three thousand copies in 121 bundles.

(4) **KSHAMĀKALYĀṆABHAṆḌĀRA**: This Bhaṇḍāra is housed in the Upāśraya of Suganaji. It contains about seven hundred manuscripts. Among them, the Gurvāvalī of the Kharataragachchha is of considerable importance as it is rarely found at other places.

(5) **UPĀŚRAYABHAṆḌĀRA**: It is situated in Boharā kī Serī near Rāṅgaḍī. There are about eight hundred manuscripts in twenty three bundles.

(6) **CHHATTĪBĀĪ UPĀŚRAYABHAṆḌĀRA**: It is placed in the Upāśraya of Chhattībāī, situated in Nāhato kī Guvāḍa. About three hundred manuscripts are available here.

(7) **PANNĪBĀĪ UPĀŚRAYABHAṆḌĀRA**: This Upāśraya is situated at the back of Chhattībāī Upāśraya. About three hundred manuscripts are preserved there.

(8) **COLLECTION OF MAHOPĀDHYĀYA RĀMALĀLA**: There are about five hundred manuscripts.

(9) **KHARATARĀCHĀRYAŚĀKHĀ BHAṆḌĀRA**: About two thousand manuscripts are available in it.

(10) **HEMACHANDASŪRI PUSTAKĀLAYA**: It is placed in the Upāśraya of Pāyachandagachchha situated in the Bāṇthiyōṅkī Guvāḍa. About twelve hundred manuscripts are preserved here.

(11) **KUŚĀLACHANDAGANĪ PUSTAKĀLAYA**: It is situated at the Guvāḍa of Rāmapuriyā. There are about four hundred fifty manuscripts. It has also a good collection of printed books.

(12) **COLLECTION OF YATI MOHANALĀLA**: It is placed in the Upāśraya of Loṅkā-gachchha situated at the Guvāḍa of Surāpās.

(13) **COLLECTION OF YATI LACHCHHĪRĀMA**: There are some important manuscripts in the possession of Yati Lachchhīrāma.

(14) **BHAṆḌĀRA IN THE UPĀŚRAYA OF KOCHARAS:** It is situated at the Guvāḍa of the Kocharas. There are thirty bundles containing about eight hundred manuscripts.

(15) **COLLECTION OF YATI JAYAKABAṆA:** There are about two hundred fifty manuscripts in it.

All the above Bhaṇḍāras are placed in the Upāsaras. Besides, there are Śāstrabhaṇḍāras in possession of the individual Śrāvakas.

(16) **ABHAYA JAINA GRANTHĀLAYA:** It was established by Śankaradāna Nāhaṭā in memory of his second son Abhayarāja. There are about fifteen thousand manuscripts and five hundred *gṇakās*. Besides, letters of Āchāryas, Yatis and kings, special documents, the *pañcāṅgas* written from 1644 A.D. upto the present day and the *Vaṃśāvalis* of the Osavālas are found. It is also attached to Nāhaṭā Kalā Bhavana, in which there are old pictures, illustrated Vijñaptipatras, painted clothes and old coins.

(17) **SEṬHIYĀ LIBRARY.** About one thousand five hundred manuscripts and ten thousand printed manuscripts are available here.

(18) **GOVINDA PUSTAKĀLAYA:** It is situated in Nāhaṭā kī Guvāḍa and was founded by Govinda-rāma Bhikamachanda Bhaṇasālī. About 1700 manuscripts and 1200 printed books are found in this Bhaṇḍāra.

(19) **COLLECTION OF MOTICHANDA KHĀJĀNCHĪ:** It was established by Motichanda Khājānchī, son of Premakarāṇa Khājānchī. The number of manuscripts in it is about 6000.

(20) **COLLECTION OF MANAMALA KOTHĀRĪ:** About 300 manuscripts and 2000 printed books are there.

Besides, there are the collections of Maṅgala Chanda Mālū, Bhanwaralāla Rāmapuriyā, Maṅgalachanda Jhābaka and Gopālasimha Vaidya. About 1500 Jain manuscripts are also preserved even in the well-known Anūpa Sanskrit library. All the above Jain Śāstrabhaṇḍāras are in the city proper but there are a number of Jain Śāstrabhaṇḍāras even in the neighbouring towns of Bikaner.

(21) **ŚĀSTRABHAṆḌĀRA OF GANGĀSĀHARA:** Gangāsāhara is situated at a distance of two miles from Bikaner. About 300 manuscripts are preserved in this Bhaṇḍāra which is under the control of the Jain Svētāmbarī Terāpanthī Sabhā.

(22) **TWO LIBRARIES OF CHŪRU:** There are two libraries at this place. The collection placed in the Baḍā Upāsarā of Yati Rīdhakaraṇa contains about 200 manuscripts. The other library known as Surāṇā Library is one of the big libraries of the State. The number of manuscripts in it is about 2500. Palm-leaf manuscripts and illustrated copies of several manuscripts are preserved.

(23) **OSAVĀLA LIBRARY OF RĀJAGADHA:** There are six bundles containing about 200 manuscripts in the Osaṇāla Library.

(24) **SARADĀRA-SAHARA LIBRARY:** There is a good collection in the building of Viradhichanda Gadhaiyā. About 73 bundles containing numerous manuscripts are in possession of the Terāpanthī Sabhā. Dulichanda Seṭhiyā of this place also possesses several hundred manuscripts.

Besides, the small Jaina libraries are found at Bhīnāsara, Deṣaṇoka, Kālū, Nohara, Sūratagaḍha, Hanumānagaḍha, Rājādesara, Ratanagaḍha, Bīdāsara, Chhāpara, Sujānagaḍha and Rīpī.

RARE MANUSCRIPTS OF THE BHANḌĀRAS

There are several rare manuscripts found in the above Bhaṇḍāras. The *Prabodhasiddhi* of Pāsupatācārya and the *Vaṃśavaradvayapratijñāgāṅgya* of Mūlaka are on palm-leaf. *Bhānuvādracharitra* of Siddhichandra, *Kharatara-gachchha-gurvāvalī* of Jinapāloṇpādhyāya, *Vādidivasūricharitra*, different *Puttāvalīs* of Kharatara-gachchha, Loṅkā-gachchha, Baḍā-gachchha etc. of the different authors. *Jayatasīrāsa*, *Rasavilāsa*, *Vaṃśbhāvatavamaṇīvalī*, *Jinubhadrasūrirāsa*, *Jinapatisūrirāsa*, *Jinakulāsūrirāsa*, *Jinapadmasūrirāsa*, *Jinarājesūrirāsa*, *Jinaratnasūrirāsa*, *Jinasāgarasūrirāsa* and *Vijayasimhasūrirāsa* are works of historical importance.

There are certain rare Sanskrit Jaina Kāvya namely the *Sūrasvatollāsa-kāvya* by the pupil of Nandiratna, *Chandradūtakāvya* by Vimalakīrti, *Haṃsa-duta* by Munīśasuri, *Vīdvatprabodha* by Śrīvallabha, *Vāirāgyasūataka* by the pupil of Indranandisūri, *Ranasimhacharitra* by Muni Soma, *Priyavilāsa* by Sumativijaya, *Pachātīrtbhīstava* by Śūrachandragāṇi, *Ajītaprabhucharitra* by Devānandasūri, *Dharmadūta* by Pratiśṭhāsoma, *Simhāsanaadvātrīṃśikā* by Rājāvallabha and *Jinasimhapaḍotsavakāvya* by Samayasundara. The Sanskrit commentaries both on the Jaina and non-Jaina works found in these Bhaṇḍāras

are not available at other places. The *Uttarādhyanavṛitti* by Harshanandana, *Kalpasūtravṛitti* by Ajitadevasūri, *Nandīsūtravṛitti* by Jayadayāla, *Vaggbatūlūkavṛitti* by Samayasundara and *Nemidūtavṛitti* are noteworthy among them.

JAINA BHAṆḌĀRAS OF JAIPUR

A large number of Jaina Bhaṇḍāras¹ with old manuscripts are found attached to Jaina temples in Jaipur city. In later medieval times, several Jaina scholars such as Ṭoḍaramalla, Gumānirāma and Jayachanda Chhābara. dedicated themselves to the cause of learning and contributed to the growth of Bhaṇḍāras. Besides, several Jainas acted as Divānas of the state. Some of them constructed Jaina temples and equipped them with Sāstrabhaṇḍāras.

(1) **ĀMERA SĀSTRABHAṆḌĀRA:** Āmera Sāstrabhaṇḍāra² was situated previously in Amber city, the old capital of the former Jaipur state but now it has been shifted to Mahāvīrabhavana at Jaipur. This Sāstrabhaṇḍāra was known in the eighteenth century A.D. by the name of Bhaṭṭāraka Devendrakīrti Sāstrabhaṇḍāra. Bhaṭṭāraka Devendrakīrti must have greatly patronized it. There are 2705 manuscripts and 150 *gṛtakās*. The earliest manuscript in this Sāstrabhaṇḍāra is the *Uttarapurāna* written by Mahākavi Pushpadanta in Apabhraṁśa language. This manuscript was copied in 1334 A.D. at Delhi during the reign of Muhammad Tughluq. This Bhaṇḍāra is especially valuable for the study of Apabhraṁśa literature. There are several rare manuscripts like *Sakalavidhinidhāna* of Nayanandi, *Parivrapurāna* of Padmakīrti and a Sanskrit commentary on *Kirātārjunīya* by Prakāśavarṣa.

(2) **SĀSTRABHAṆḌĀRA OF BAḌĀMANDIRA:** This Sāstrabhaṇḍāra³ is situated in the Digambara Jaina Terāpanthi Mandira at Gheewālon kā Rāstā. It is one of the biggest Sāstrabhaṇḍāras of Jaipur city having 2630 manuscripts and 324 *gṛtakās*. The *Pañchāstikāya*, a famous work of Āchārya Kundakunda written in Prākṛit, is the earliest manuscript. It was copied in 1272 A.D. at Delhi. An illustrated copy of *Ādipurāna* dated 1540 A.D. is the noteworthy manuscript of this Bhaṇḍāra. It has 558 coloured pictures fully based on the text. Some rare manuscripts have been also discovered in this Bhaṇḍāra.

1. The Jaina Bhaṇḍāras of Jaipur division have been described with the help of the thesis of Shri KANTUR CHANDJI KASALIVALA.

2. *Āmera Sāstrabhaṇḍāra Jaipur kī Grantha Sūcī*.

3. RJSBS, II (Int.)

There are two copies of Sanskrit commentaries on the *Jambūsvāmīcharita* and *Paumachairya* respectively found in this Bhaṇḍāra. The *Harivamśapurāṇa* of Dhavala, an author of the tenth century A.D., is available. There is a rich collection of Hindi works also. The *Chaubīsī*, a Hindi work composed in 1314 A.D. by Kavi Delha, has been discovered.

(3) GRANTHABHAṆḌĀRA OF PĀṆḌYĀ LŪNAKARAṆAJĪ: This Granthabhaṇḍāra¹ was established by Pāṇḍyā Lūnakaraṇa in the temple called after him. There are 807 manuscripts and 225 *gutakās* in this collection. The earliest manuscript of this Bhaṇḍāra is the *Paramātmaprakāśa* written in 1350 A.D. There is an illustrated copy of the *Yasodharacharitra* of Sakalakīrti. Manuscripts concerned with Jyotiṣa, Āyurveda and *mantrasāstra* are also preserved.

(4) SĀSTRABHAṆḌĀRA OF DULICHANDA: This Granthabhaṇḍāra was established in 1854 A.D. by Śrī Dulichanda who was well versed in Hindi and Sanskrit. He translated about 15 works in Hindi and also wrote a description about his travel called *Jainayātrādarpaṇa*. There are about 850 manuscripts written in Sanskrit and Hindi in this Bhaṇḍāra. The subjects dealt within the manuscripts are mainly religion, *purāṇa*, *kathā*, *charitra* etc.

(5) SĀSTRABHAṆḌĀRA OF JAINA TEMPLE BADHICHANDA: This Sāstrabhaṇḍāra² is situated in the Jaina temple of Badhichanda. It was founded in 1738 A.D. on the completion of the temple by Badhichanda, Divāna of Jaipur state. There are 1278 manuscripts including *gutakās*. The earliest manuscript available in the Granthabhaṇḍāra is commentary on *Vārāhamihirakāvya* which is a rare work written in 1424 A.D. Besides, there are other manuscripts of importance. Some of them are still unpublished and others are rare ones. The *Harivamśapurāṇa*, an Apabhraṃśa work of Mahākavi Svayambhū, is a rare manuscript in this collection. The *Pradyumna-charita*, a Hindi work of Sadhāru, composed in 1354 A.D. is also available in this Bhaṇḍāra. *Gutakās* of this Bhaṇḍāra possess some rare works of Hindi scholars. About twenty works of Ajayarāja Pāṇi, a scholar of the eighteenth century A.D., have been traced out in this Bhaṇḍāra.

(6) GRANTHABHAṆḌĀRA OF THOLIYA JAINA TEMPLE: This temple is situated in the Gheewālon kā Rāstrā. There are 658 manuscripts

1. RJSBGS, II (Int.).

2. Ibid., III (Int.).

and 125 *gūṭakūs*. The earliest manuscript available in this Bhaṇḍāra is a commentary of *Dravyasaṁgraha* by Brahmadeva. It was written in 1395 A.D. during the reign of Firozshah at Delhi. There is one manuscript namely *Pūjasaṁgraha* in which coloured paintings of *maṇḍalas* have been given.

(7) GRANTHARHAṆḌĀRA OF JAINA TEMPLE, PATODI: The temple in which this Bhaṇḍāra exists is situated in Chaukaḍī Modikhānā of the city. The total number of manuscripts in the Bhaṇḍāra is 2257 and the *gūṭakūs* are 306 in number. The *Bhaktūmarastotra* and the *Tattvārthasūtra* are found on palm-leaves. Some maps of Jambūdvīpa, Adhādvīpa and of some Yantras are found on cloth. The earliest manuscript available in the Bhaṇḍāra is *Jasaharacarīṁ* of Pushpadanta, an Apabhraṁśa writer of the tenth century A.D. This manuscript was copied in 1350 A.D. Among small works of Hindi, Jinadattachaupāī of Kavi Ralha composed in 1297 A.D. is one of the earliest manuscripts.

(8) CHANDRAPRABHU SARASVATĪ BHAṆḌĀRA: This Bhaṇḍāra is found in the Jaina temple of Divāna Amarachandajī who was a prominent Divāna of the former Jaipur state in the nineteenth century A.D. This temple is situated in the Lālajī Sāṇḍa Kā Rāstā, Chaukaḍī Modī Khānā. There are 830 manuscripts out of which about 350 are incomplete. This is a rich collection of Sanskrit manuscripts. The *Kārttikeyānuprekṣā* dated 1563 A.D. is the earliest written manuscript. Most of the manuscripts belong to the eighteenth and nineteenth centuries.

(9) ŚĀSTRABHAṆḌĀRA OF JORANERA TEMPLE: A Śāstrabhaṇḍāra attached to the temple of Jobanera in Khejarān Kā Rāstā Chāndapola bazar contains about 340 manuscripts including the *gūṭakūs*. Sanskrit manuscripts are more in number than those of Hindi. Generally, manuscripts range between seventeenth and nineteenth centuries. The important manuscripts are as follows:—(1) *Sabbāsūranūṭaka* of Raghurāja in Hindi, (2) *Aṅyanārāsa* of Śāntikuśala composed in 1603 A.D. (3) *Bibūṛīsatasatī* of Bihārīlāla written in 1716 A.D. and *Raghuvamśa* by Kālidāsa copied in 1623 A.D. Besides, there is a copy of *Saṅgrahānūsūtra* of the eighteenth century A.D.

(10) PĀRŚVANĀTHA DIGAMBARA JAINA SARASVATĪ BHAVANA: It contains 550 manuscripts including the *gūṭakūs*. The manuscripts written in Sanskrit language are numerous. The *Nalodayakāvya* of Māṇikyasūri copied

in 1388 A.D. is the oldest manuscript in this Bhaṇḍāra. A copy of the *Pratishthāpāṭha* of Āśādhara was written on cloth in 1459 A.D. This is the earliest manuscript so far found on cloth in the Sāstrabhaṇḍāras of Jaipur city. The *Yasodharacharitra* is an illustrated manuscript copied in 1743 A.D. It contains thirty illustrations based on a story of the work. The *Ajitanāthapurāṇa* is a rare Apabhraṃśa work written by Vijayasīmha in 1448 A.D. It deals with the life of Ajitanātha.

(11) SĀSTRABHAṆḌĀRA OF GODHA TEMPLE: There are 616 manuscripts and 102 *gūṭakās* in the Sāstrabhaṇḍāra of Godhā temple. The earliest manuscript is *Bṛhatkathākośa* written by Srutasāgara in Sanskrit. This manuscript was copied in 1429 A.D. for presentation to Maṇḍalāchārya Dharmakīrti. Some of the important manuscripts are as follows:—(1) *Vimalanāthapurāṇa* by Aruṇamaṇi composed in 1617 A.D. in Sanskrit, (2) *Holikāchaurpāī* composed by Dūṅara in 1572 A.D. in Hindi, (3) *Pañchakalyāṇapāṭha* composed by Harachand in Hindi in 1773 A.D. (4) *Sundaraśringāra* of Sundarakavi composed in 1631 A.D. and (4) A Bṛjabhāṣā commentary written by some poet in 1723 A.D. at Agra on *Bihārīsatsaī*.

(12) ŚVETĀMBARĀ JAINA GRANTHABHAṆḌĀRA, JAIPUR: There is a big Bhaṇḍāra having three thousand five hundred manuscripts placed in the Jaina Upāsarā situated in Kundigarōn kā Bhairōrūjī kā Rāstā. The earliest manuscript in this Bhaṇḍāra is the *Anantachuliyāsūtra* copied in 1428 A.D. Some of the old manuscripts are (1) *Āchārāṅgabātāvabodha* copied in 1452 A.D. and (2) *Parśvanāthacharitra* copied in 1447 A.D.

(13) GRANTHABHAṆḌĀRA OF NAYĀMANDIRA: This Granthabhaṇḍāra has been placed in the Jaina temple of Bairāṭhiyan in the Morīsīmha Bhoṃiyā kā Rāstā. There are 150 manuscripts. The earliest manuscript in the Granthabhaṇḍāra is the *Chandraprabhacharitra* copied in 1467 A.D. It contains also some important manuscripts namely *Rishimanḍalastotra*, *Rishimanḍalupāṇā*, *Nirvānakāṇḍa* and *Aitāhnikajayamālā*. They are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decorations representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have been given.

(14) GRANTHABHAṆḌĀRA OF CHANDHARIYON KĀ MANDIRA: There are only 108 manuscripts in the Sāstrabhaṇḍāra of this temple situated in the

Chhējūlāla Sāha ki Galī Chaukaḍī Modī Khānā. These manuscripts are written in Hindi and Sanskrit languages.

(15) SĀSTRABHAṆḌĀRA OF KĀLĀCHHĀBARĀ JAINA TEMPLE: There are 410 manuscripts in the Sāstrabhaṇḍāra of Kālāchhābarā Jaina temple. These manuscripts deal with the subjects like religion, Purāṇa, *Kathā*, *Pūjā* and *stotra*. The *gṛtakās*, which are 106 in number, contain a good collection of Hindi works written by Jaina and non-Jaina authors.

(86) SĀSTRABHAṆḌĀRA OF MEGHARAJAJI TEMPLE: It is a small collection of 249 manuscripts. It is concerned with the subjects like *Pūjā*, *Purāṇa*, *stotra* etc.

(17) SARASYATI BHAVANA OF JAINA TEMPLE YAŚODĀNANDAJI: This Bhaṇḍāra was established by Yati Yaśodānandaji in about 1791 A.D. The total number of manuscripts and *gṛtakās* is 353 and 45 respectively. Most of these manuscripts are related to *Pūjā*, *Stotra* and *Purāṇa*. The Paṭṭāvalīs of the emperors of Delhi and Hindi songs written in praise of Bhaṭṭāraka Dharmakīrti are worth mentioning.

Besides, there are some collections in the possession of Śrīpūjya Dharmendrasūri, Yati of Pārsvachandra Gachchha, Lucknow Sakhā and Yati Syāmalāla.

SĀSTRABHAṆḌĀRA, SIKAR: In the Jaina temple called Baḍāmandira of Bīsapanthīs at Sikar, there is a good collection of manuscripts. The total number of manuscripts is 532, written in different languages.

JAINA SĀSTRABHAṆḌĀRAS DAUSĀ: There are two Jaina temples possessing separate Bhaṇḍāras. The Sāstrabhaṇḍāra of Bīsapanthīs Mandira contains only 177 manuscripts including the *gṛtakās*. Most of the manuscripts are written in Hindi. The *Vilhanasālikalāprabandha* is a fine work of the seventeenth century A.D. with Hindi commentary by the poet Sāraṅga. The work runs both in Sanskrit and Hindi. Another Sāstrabhaṇḍāra contains only 150 manuscripts. The manuscript of *Chaturdaśaguṇasthāna* is a rare one, written by Akhayarāja in Hindi prose.

SĀSTRABHAṆḌĀRA OF MAUJAMĀBĀDA: There are about four hundred manuscripts written in Sanskrit, Prākṛit, Apabhraṃśa and Hindi. The earliest manuscript is the *Pravachanasāra* of Kundakunda copied in the fifteenth century A.D. There are three copies of *Jaśavaracharin* of Pushpadanta

fully illustrated. Some rare and important manuscripts are also found in this Bhaṇḍāra. The *Buddhirasūyaṇa* of Jinavara is found written in Hindī. The *Yaducharin* of Munikanakamala, *Kathāsamgraha* of Vijayachandra, *Nemicharitra* of Pushpadanta and *Kalyāṇavibhāṇa* have been written in Apabhraṃśa. The *Nāgākumāracharitra* of Brahmanemidatta and the *Śrutabbūvanādīpaka* are found in Sanskrit and the *Rāvaṇadobh* is in Prākṛit. The other important manuscripts are *Kathākośa* of Brahmasādhārāṇa, pupil of Narendrakīrti, *Ajitapurāṇa* of Vijayasimha, *Mārgopadeśaśrāvakaśchāra* of Jinadeva, *Nyāyagrānthachaubāsīsthānā* of Siddhasenasūri, *Aborātrikāśchāra* of Āśādhara, *Hamsānuprekshā* of Ajitabrahma, *Aṃṣitasūra*, *Śbaṭ-dravyānirṇayavivarana*, *Gommatasūrapahjikā* etc.¹

SĀSTRABHAṆḌĀRA OF BHĀDAVĀ: Bhādavā is a village near Phulera junction station. Here is a small Sāstrabhaṇḍāra having 130 manuscripts and 20 *gutakās*. Though there is no rare manuscript, the copies of the following manuscripts are important: (1) *Dharmavilāsa* by Dyānatarāya in Hindī, (2) *Ratnakaraṇaśrāvakaśchāra* by Sadāsukha Kāsalivāla in Hindī, (3) *Jñānāryavabhāṣā* by Labdhivijayagaṇi in Hindī, (4) *Brahmavilāsa* by Bhāiyā Bhagavatīdāsa in Hindī, (5) *Dharmopadeśaśrāvakaśchāra* by Dharmadāsa in Hindī, (6) *Dobāṣataka* by Rūpachanda and (7) *Upadeśapachchī* by Rāmadāsa.

JAINA JÑĀNABHAṆḌĀRA OF JHUNJHUNU: The total number of manuscripts in this Bhaṇḍāra is 310. Most of the manuscripts are written in Hindī. The three important manuscripts of this Bhaṇḍāra are (1) *Abhaya-kumārachaupāī* by Yugapradhāna Jinachandrasūri (2) *Pañchasandbī* by Hemarāja and (3) *Hansarājavachchharājachaupāī* by Tīkamachanda. There are also 500 manuscripts in the Upāsarā of Yati Kharatara-gachchha.

SĀSTRABHAṆḌĀRA OF FATEHAPUR: The Agravāla Jaina temple of Fatehapur was a seat of the Bhaṭṭārakas who collected a large number of manuscripts for this Bhaṇḍāra. It contains about 400 manuscripts. One of them is the biggest *gutakā* with one lac *śloka*s. It was completed by Jīvanārāma in 1860 A.D. at Fatehapur. Most of the works belong to the eighteenth century.

RĀJAMAHĀLA JAINA SĀSTRABHAṆḌĀRA: Sāstrabhaṇḍāra of this place possesses a collection of 255 manuscripts including *gutakās*. Some of

8. *Anekānta* XIII, p. 81.

the important and rare manuscripts are as follows: (1) *Karakaṇḍuno rāso* by Brahma Jinadāsa, (2) *Praṁottaraśrāvakaśchūra* by Sakalakīrti copied in 1540 A.D., (3) *Holīkathā* by Muni Subhachandra composed in 1697 A.D. and (4) *Indriya-nāṭaka* by Triloka Pāṭanī written in 1841 A.D.

JAINA ŚĀSTRABHAṆḌĀRA MĀLAPURĀ: There is a small collection of manuscripts numbering 50 in the Jaina Granthabhaṇḍāra Chaudhariyōṇ kā temple. The *Pārśvanātharāso* composed by Brahmakapūrachandra in 1540 A.D. is a rare manuscript. In the Granthabhaṇḍāra of the Jaina temple of Ādinātha, *Kṣhetrapālavinatī* by Muni Subhachandra and *Hindīpadas* by Harshakīrti are rare manuscripts. There is also a collection of 74 manuscripts in the Terāpanthī Mandira.

GRANTHABHAṆḌĀRA OF ŚRĪ MAHĀVĪRAJĪ: This place remained a seat of the Bhaṭṭārakas. It possesses 515 manuscripts including the *guṭakās*. The manuscripts range from the fifteenth to the nineteenth centuries. Most of the manuscripts of this Bhaṇḍāra are related to ritual and worship. It is under the management of Śrī Digambara Jaina Atīṣayakshetra Śrī Mahāvīrajī.

ŚĀSTRABHAṆḌĀRAS OF BHARATPUR: The Śāstrabhaṇḍāra of the Pañchāyatī Mandira has a rich collection of manuscripts. The total number of manuscripts is 801 and the earliest dated manuscript is *Bribat-tapūgacchbhagurvāvalī* by Muni Sundarasūri copied in 1433 A.D. Most of the manuscripts are in Hindi language. The *Saptavyasanakathā* composed by Māṇikachandra in 1577 A.D. in Apabhraṁśa is a rare work. Apart from this, some of the important manuscripts are as follows: (1) *Sabbābhūṣana* by Gaṅgārāma composed in 1717 A.D. in Hindi. (2) *Padasangraha* by Harsha in Hindi. (3) *Jinadattacharitra-bhāṣā* by Viśvabhūṣaṇa in Hindi. (4) *Sukhaviṣā* by Jodharāja Kāsaliṽāla in Hindi prose. There is a manuscript which deals with the playing of chess. The illustrated manuscript named *Bhaktāmarastotra* copied in 1712 A.D. has 51 well-coloured illustrations. There is also another *Śāstrabhaṇḍāra* in the Jaina temple of Phozurāma situated at Koṭawālī market. It contains 65 manuscripts including *guṭakās*. The *Tattvārthasūtra* composed in 1878 A.D. in Hindi prose is a rare manuscript.

ŚĀSTRABHAṆḌĀRAS OF DEEG: Deeg is 25 miles from Bharatpur. There are 81 manuscripts in the Śāstrabhaṇḍāra of Pañchāyatīmandira of this

place. Majority of the manuscripts are in Hindi, and they belong to the eighteenth and nineteenth centuries. A manuscript named *Mallināthacaritra* in Hindi by Sevārāma Pāṇi, the native of this place, is an original copy written by the author himself in 1793 A.D. There is also a collection of manuscripts in the Sāstrabhaṇḍāra of the temple of Baḍīpañchāyatī. Manuscripts of this Bhaṇḍāra belong to a period between the fifteenth and the seventeenth centuries. The oldest manuscript named *Bhagavatīśūtra* written at Māndalgarh belonged to 1454 A.D. There are also copies of the important manuscripts such as *Ṣaḍadarśanasamuchchaya* of Rājaharṣa in Sanskrit, *Bhavisadattacarita* by Śrīdhara in Apabhraṃśa, *Ātmānūsāsana* of Guṇabhadra and *Jambūdvānīcharitra* by Sakalakīrti in Sanskrit.

The Granthabhaṇḍāra in the Jaina temple of old Deeg contains 101 manuscripts. Some of the manuscripts are very rare. The Sanskrit work named *Vīṭeramacharitra* of Rāmachandrasūri composed in 1423 A.D. is not generally available in other Bhaṇḍāras except here. A copy of the *Jinagūṇavilāsa* of Nathamala was composed in 1765 A.D. in Hindi. The *Bhramara-gīta* of Mukundadāsa is noteworthy. The Hindi translation of *Vasamandīśrāvachāra* composed in 1850 A.D. at Amber is also one of the new manuscripts. The *Chaubīsī Tīrtbankarapīṭh* composed by Chunnīlāla in Hindi in 1857 A.D. is a rare manuscript.

SĀSTRABHAṆḌĀRAS OF KAMĀ: There is a good collection of 578 manuscripts including *gītakāvya* in the Jaina Sāstrabhaṇḍāra of Khaṇḍavāḷa Jaina Mandira Kāmā. Some of the important manuscripts, which deserve mention, are as follows: (1) *Pāṇḍavacharitra* by Devaprabhasūri in Sanskrit copied in 1397 A.D. (2) A commentary on the *Ātmānūsāsana* in Sanskrit by Prabhāchandra. (3) A commentary on *Samayasara* made by Subhachandra in Sanskrit in 1516 A.D. (4) *Jinarātrīratnamāhātmya* dated 1480 A.D. in Sanskrit by Muni Padmanandi. (5) *Prabodhachintāmaṇi* by Rājāśekhara copied in 1348 A.D. (6) *Datalakṣhanakathā* by Harichanda in Apabhraṃśa dated 1467 A.D. (7) *Dharmapañchavimśati* in Apabhraṃśa by Bramhajinadāsa containing 26 gāthās is a rare manuscript. (8) The *Pārśvapurāṇa* of Padmakīrti was written in 1517 A.D. for presenting it to Muni Narendrakīrti. (9) *Sangrahaṇīsūtrahāṣṭhā* was translated in Rājasthānī prose by Dayāharṣagaṇi. (10) *Yasastilaka Chaupāī* by Somadevasūri was copied in 1403 A.D. (11) *Ātmaprabodha* by Kumārakavi

was copied in 1490 A.D. at Śrīpathānagara. This manuscript is important as it mentions another name of Bayānā as Śrīpathānagara. The *guṭaka* No. 331 of this Bhaṇḍāra is also of some significance as it comprises several Hindi works written in the fifteenth and sixteenth centuries by various authors.

There is also a small Śāstrabhaṇḍāra in Agravāla Pañchāyatimandira, Kāmā. It contains only 105 manuscripts. The *Pradyumnacharita* dated 1254 A.D. is incomplete.

ŚĀSTRABHAṆḌĀRAS OF BAYĀNĀ: The total number of the manuscripts is 150, out of which Hindi manuscripts are in majority. The following manuscripts of this Granthabhaṇḍāra deserve mention: (1) *Īratavindhānapujā* by Amatachanda Luhādiyā in Hindi. (2) *Chandraprabhāpurāna* composed by Jinendrabhūṣaṇa in 1794 A.D. in Hindi. (3) *Bāhubalīcharitra* by Kumudachandra composed in 1410 A.D. in Hindi. (4) *Nemināthakā Chhanda* by Hemachandra, pupil of Śrībhūṣaṇa. (5) *Nemirājulagīta* by Guṇachandra and (6) *Udaragīta* by Chhīhala.

The Śāstrabhaṇḍāra of the Terāpanthī Mandira at Bayānā is also systematic. There are 153 manuscripts including *guṭakās* in the Śāstrabhaṇḍāra. The following rare manuscripts are preserved in this Granthabhaṇḍāra: (1) *Shodasukṛāṇavratodyāpanapūjā* by Sumati Sāgara in Sanskrit. (2) *Līlāvatībhaṣā* by Lālachandasūri. (3) *Tattvārthasūtrabhāṣā* by Sevārāma Pāṭanī. (4) *Akṣharabṛannī* by Paṇḍe Keśavadāsa composed in 1679 A.D.

ŚĀSTRABHAṆḌĀRAS OF JAINA TEMPLES, VAIR Vaira is an old town about 15 miles from Bayānā. The Jaina temples of this place possess a fine collection of manuscripts. The Śāstrabhaṇḍāra situated in the Digambara Jaina Mandira contains 120 manuscripts. The number of *guṭakās* is more than that of manuscripts. They contain good collection of Hindi and Sanskrit works. The Granthabhaṇḍāra of Pañchāyatimandira possesses 227 manuscripts, out of which the number of *guṭakās* is 44. The *Īrāṅgacharitra* composed by Tejapāla in Apabhraṇśa language is a rare manuscript. There are also 87 manuscripts in the Sogānī Jaina temple.

GRANTHABHAṆḌĀRAS OF ALWAR There are seven Bhaṇḍāras in the city having 616 manuscripts. The *Tattvārthasūtra* and the *Bhaktāmaraśūtra* have been written in golden ink. The *Amṛitasāgara* was composed on Āyurveda under the patronage of Mahārājā Pratāpasīmha.

SĀSTRABHAṆḌĀRA OF DŪṆĪ: Dūṇī is a town 12 miles from Tonk. The Bhaṇḍāra of this place contains about 143 manuscripts. The earliest manuscript is *Jinadattakathā* in Sanskrit, copied in 1443 A.D. Most of the manuscripts are found in Hindi. Among them, the works of Vidyāsāgara such as *Solabasvopna*, (2) *Jinajanmamahotsava*, (3) *Saptavyasanasavaiyū* (4) *Viśvabārahbhappaya* are remarkable. The *Jhūlnā* of Tanuśāha in Hindi is also a rare work written in various metres and deals with several topics. *Rājula kṛ* *Bārhamūsa* of Gaṅgakavi is not very common.

GRANTHABHAṆḌĀRAS OF TODĀRĀISINGH: Todārāisingh remained a great literary centre of the Jainas in early times. Various copies of the manuscripts were written at this place. At present, there are two Grantha-bhaṇḍāras in the Jaina temples of Ādinātha and Pārśvanātha with manuscripts 246 and 105 respectively. The Hindi manuscripts are fairly in large number. The *Caturvīṃśatistavana* dates back to 1392 A.D. The other notable manuscripts are (1) *Caturvidhānakavitta* by Jñānasāgara. (2) *Nemīśvaraphūga* by Vidyaanandi composed in 1583 A.D. (3) *Trilokasūratīkū* by Mādhavachanda Trivaidya copied in 1443 A.D. and (4) *Pravachanasūratīkū* by Prabhāchandra.

SĀSTRABHAṆḌĀRAS OF BASAWĀ: Basawā is an old town and tehsil headquarter of Alwar District. It was a birth place of some Jaina Hindi scholars. Several manuscripts found in Jaina Bhaṇḍāras of Jaipur were copied in Basawā. There are separate *Śāstrabhaṇḍāras* in Jaina temples of Terāpanthī and Panchāyati. The manuscripts of these Bhaṇḍāras belong to a period between fifteenth and eighteenth centuries. The manuscripts of Hindi and Prākṛit are in a large number. The *Samayasūtravṛitti* of Amṛitachandra is the earliest manuscript copied in 1383 A.D. There are some memorable manuscripts. The illustrated copy of the *Kalpasūtra* written in golden-ink in 1470 A.D. has 39 paintings on the life of Lord Mahāvīra. Another illustrated copy of the *Kalpasūtra* is dated 1471 A.D. with 42 paintings. The *Padmanandimabhūkavyatīkū* is a commentaty written by Kaviprahalāda in Sanskrit on the original work named *Padmanandipāṇchaviṃśati*. The *Malayasundarīcharita* by Jayatilakasūri in Sanskrit was copied in 1433 A.D. The *Abhayakumārprabandhaupatī* written in Hindi in 1628 A.D. is a rare work.

GRANTHABHAṆḌĀRA OF JAINA TEMPLE, BAḌĀ DHAḌĀ AJMER: The Grantha-bhaṇḍāra of the Jaina temple Baḍā Dhaḍā is one of the important

Bhaṇḍāras of Rajasthan. It contains about 3000 manuscripts written in different languages. The *Samayasūtraprabhīṭa* is the earliest written manuscript copied in 1406 A.D. Most of the manuscripts belong to a period between the fifteenth century and the eighteenth century A.D. This shows that this Bhaṇḍāra remained a literary centre during these centuries. Manuscripts on the subjects like Āyurveda, Jyotiṣa, and Mantrāsāstra are found in abundance. Some of the important and rare manuscripts in Sanskrit found in this Bhaṇḍāra are as follows: (1) *Adhyātmarahasya* by Āśādhara. (2) *Jītasūrasamucchaya* by Vṛishabhanandi. (3) *Samādhibhāṣya* by Śaśādhara. (4) *Dīpikā* by Sakalakīrti and (5) *Chārapāṭaśataka* by Chārapata. In Prākṛit and Apabhraṃśa also, some useful manuscripts such as Prākṛit commentary on *Gommatasātra*, (6) *Pingalacaturviniśatirūpaka* and *Pāsachariya* by Tejapāla have been preserved. In Hindī and Rājasthānī languages, *Buddhiprakāśa* and *Viśālakīrtigīta* by Delhā, *Dharmakīrtigīta* by Vūcharāja, *Subhāṣṇacharita* by Upādhyāya Vinayasāgara and *Śāntipūrāṇa* by Thākura written in the sixteenth century are of significance.

GRANTHABHAṆḌĀRAS OF BEAWAR: The well-known Śāstrabhaṇḍāra of Ailaka Pannālāla Digambara Jainas Sarasvatī Bhavana was founded by Ailaka Pannālāla in 1935 A.D. It stores approximately 4000 manuscripts in different languages. The *Pravachanasūratītparyavṛitti* of Jayasenasuri is the oldest manuscript copied in 1439 A.D. Besides, there are individual collections of Sohanālākālā, Kanakamala Boharā and Nandalāla Gurāsā.

GRANTHABHAṆḌĀRAS OF TONK: There are two Śāstrabhaṇḍāras at Tonk. The Śāstrabhaṇḍāra in the temple of Chaudharis contains 253 manuscripts and 85 *gītakās*. Most of them are incomplete. One of the Mss. is a commentary on the *Tattvārthasūtra* of Śrutasāgara by Kanaka written in 1715 A.D. The Granthabhaṇḍāra in the temple of Terāpanthis contains about 382 manuscripts and 50 *gītakās*.

GRANTHABHAṆḌĀRA OF KOTAH: The Kharataragachchhiya Śāstrabhaṇḍāra of Kotah is a rich collection of the manuscripts numbering 1117. The earliest manuscript is the *Rāmālakṣhmanavāsa* written in 1358 A.D. There is an incomplete copy of the Hindī work named *Viśāladenaachāṇḍānarāsa* probably written in the fourteenth century A.D. Among the other manuscripts following are remarkable: (1) *Śrīpālarāsa* of Yaśovijaya dated 1388 A.D., *Nandarājachāupāt* of Muni Kuśalasīrṇha of 1379 A.D. and *Flammīramabākāvya* of Nayachanda of 1429 A.D. in Sanskrit. Besides, there is a manuscript of

Kalpasūtra written in golden ink in 1473 A.D. The Viraputra Ānandasāgara Granthabhaṇḍāra belongs to Ānandasāgaraji Mahārāja. Its total number of manuscripts is 415. The *Sandebadobhavalīvrītti* of Prabodhachandra goes back to 1391 A.D.

The Granthabhaṇḍāra of a Jaina temple, Borsali, possesses 735 manuscripts. The earliest manuscript is the *Jñānārṇava* of Subhachandra in Sanskrit copied in 1491 A.D. Some of the important manuscripts are (1) *Palyavidbhāraśa* of Subhachanda in Hindi copied in 1633 A.D., (2) *Chandraprabhāsvāmivivāhala* written by Bhaṭṭāraka Narendrakīrti in 1545 A.D. and *Ravivratākathā* of Muni Sakalākīrti in Hindi composed in 1677 A.D. The works of Vegarāja have been also found in a *Gutakū*.

GRANTHABHAṆḌĀRAS OF BUNDI: There are five Granthabhaṇḍāras containing more than 1200 manuscripts. The Granthabhaṇḍāra of the Pārśvanātha temple contains 334 manuscripts. There is a copy of the *Rāmachandrarāsa* written by Brahma Jinadāsa in 1471 A.D. The other rare manuscript is a commentary on the *Bhaktīmarastotra* of Hemarāja in Hindi prose. In the Granthabhaṇḍāra of the Jaina temple of Ādinātha, there are 168 manuscripts. The earliest manuscript in this Bhaṇḍāra is the *Jyotiśharatnamālā* with commentary written by Paṇḍita Vaija in 1459 A.D. The other old manuscripts are *Śiṅgrādharmāmṛita* by Āśādhara, *Trilokasūtra* and *Upadeśamālā* of Dharmadāsagaṇi. The Granthabhaṇḍāra of the Jaina temple Abhinandanasvāmī possesses about 368 manuscripts. The *Karakanducharin* in Apabhraṃśa language is a rare work. The Granthabhaṇḍāra of the Mahāvīra temple has 172 manuscripts. Most of the manuscripts are in Hindi written in the eighteenth and nineteenth centuries. There are 223 manuscripts in the Granthabhaṇḍāra of Jaina temple Neminātha. The important manuscripts are *Mūdbavanīlaprabandha*, written by Gokala, son of Narsa in 1437 A.D. and the *Simhāsanaḥṭṭī* of 1607 A.D. There is a *gutakū*, which contains several small works of Yucharāja, a famous Hindi poet of the sixteenth century A.D.

GRANTHABHAṆḌĀRAS OF NAINVĀ: There is a collection of 104 manuscripts in the Bagheravāla Jaina temple. Most of them have been written in Sanskrit and Hindi. One *gutakū* contains the works of Hīndī poets of the fifteenth, sixteenth and seventeenth centuries. There are about 80 manuscripts in the Granthabhaṇḍāra of the Terāpanthī Jaina temple. Besides

three Yantras written on cloth in the sixteenth and seventeenth centuries are of considerable importance. Rishimaṇḍalayāntra is the earliest one written in 1528 A.D. The Bṛihatsiddhachakrayāntra and Dharmachakrayāntra were written respectively in 1562 A.D. and 1627 A.D. The Granthabhaṇḍāra of the Agravāla Jaina temple contains a small collection of 37 manuscripts.

GRANTHABHAṆḌĀRA OF ḌABALĀNĪ: Ḍabalānī is a village at a distance of 10 miles from Bundi. The Jaina temple of this place has a collection of 423 manuscripts. The earliest manuscript is the *Shaḍvāśayakabālīvabodha* by Hemamahāsagaṇi copied in 1464 A.D. at Ujjain. Some of the noteworthy manuscripts are (1) *Ādināthastavana* composed in 1442 A.D. in Hindī, *Itihāsaśārasamucchaya* by Lāladāsa in 1586 A.D., *Simbhāsanabuttīṣṭ* by Sādhu Gyānachandra in Sanskrit, *Bhaktāmarastotrībāṣā* copied in 1610 A.D. and *Rāmāyasa* by Keśarāja composed in 1523 A.D.

GRANTHABHAṆḌĀRA OF INDERGARH: The Granthabhaṇḍāra of the Jaina temple of Pārśvanātha possesses 289 manuscripts. Most of them deal with religion.

ŚĀSTRABHAṆḌĀRAS OF JHALRAPATAN: The Śāstrabhaṇḍāra was established by the efforts of Ailaka Pannālāla. About 2000 manuscripts are preserved in it. The earliest manuscript in the Bhaṇḍāra is the *Bhūva-sāṅgiśa* by Devasena, copied in 1431 A.D.

GRANTHABHAṆḌĀRAS OF UDAIPUR: At Udaipur, there are some Jaina temples which possess a fairly good collection of manuscripts. The Śāstrabhaṇḍāra of Sambhavanātha has about 517 manuscripts. The earliest manuscript in it is the *Lagbujātakatīkā* of Bhaṭṭotpala, copied in 1408 A.D. It contains about 25 rare Hindī works. The important manuscripts are *Śīṭṣṭīlārasapataka* by Āchārya Jayakīrti composed in 1547 A.D., *Rājulapatrikā* by Somakavi, *Rohitvrataprabandha* by Brahma Vastupāla written in 1597 A.D., *Flanumānācharitavāsa* by Brahma Gyānasāgara composed in 1573 A.D., *Anuraddhabhārana* or *Ushābhārana* by Ratnabhushaṇasuri, *Bhātāraka-Sakalakīrtirāsa* of Bhānukīrti, *Sanatākumārārāsa* by Pāsachanda in 1613 A.D., *Alullinātthastavana* by Dharmasimha in 1640 A.D., *Cchbandaratnākara* on metres and *Āśādhavajyotishgrantha* of Āśādhara.

There are about 125 manuscripts and 50 Guṭakās in the Granthabhaṇḍāra of the Agravāla Jaina temple. Majority of the manuscripts are in

Hindi. The notable manuscripts are (1) *Chārudattaprabandha* of Kalyāṇakīrti composed in 1635 A.D., (2) *Mahāpūrāṇa kī Chaupāī* by Gaṅgādāsa, (3) *Lokamatānirūkaranarūsa* by Sumatikīrti, (4) *Akalankayatirūsa* by Jayakīrti composed in 1610 A.D., (5) *Sudarśanuseṭhānī Chaupāī* by Lālakavi composed in 1579 A.D., (6) *Jinadattarūsa* by Ratnabhūṣaṇa in Hindi, (7) *Gommatasvāmīchaupāī* by Muni Jasakīrti composed in 1512 A.D., (8) *Ajitanūtharūsa* and *Ambikārūsa* by Brahmajinadāsa, (9) *Balabbadrarūsa* by Brahmayaśodhara in 1528 A.D. and (10) *Śrāvakaūchūra* by Dharmavinoda.

The Khaṇḍelavāla Jaina temple preserves a small collection of manuscripts numbering about 135. Most of the manuscripts have been written in Hindi. The oldest manuscript is the *Bhūpālastavana* copied in 1306 A.D. Some of the important manuscripts are (1) *Gajasimbachaupāī* of Rājasundara composed in 1497 A.D., (2) *Rāmārūsa* by Mādhavadāsa, (3) *Champūvatīśīlakalyāṇaka* of Muni Rājachanda composed in 1623 A.D. and (4) *Śīmandharasvāmīstavana* by Kamalavijaya in 1625 A.D. The Sāstrabhaṇḍāra of Agravāla Jaina temple Dhānamandī has a collection of 95 manuscripts. The *Sarvārthasiddhi* of Puṇyapāda dates back to 1313 A.D. Other well-known manuscripts are (1) *Puṇyāśravakathākośa* by Rāmachandra, (2) *Śabdabhedaprakāśa* by Maheśvarakavi in 1500 A.D. and (3) *Dharmaparīkṣharūsa* by Sumatikīrti copied in 1591 A.D.

Besides, there are small manuscript libraries. About 300 manuscripts are available in Vardhamāna Jñānabhaṇḍāra. In the collection of Koṭhārī, 400 manuscripts are preserved. Gaṇeśīlāla Mehata also possesses about 250 manuscripts. Besides, there are the collections of Yati Vivekavijaya and Yati of Kharataragachchha.

Manuscript libraries are also found at Bhiṇḍāra and Bhīlwārā. There are about 1500 manuscripts in the possession of Yati Māṇakya. The late Yati Bhāgachanda possessed a good collection of the manuscripts.

GRANTHABHAṆḌĀRAS OF JODHPUR CITY: In Jodhpur city, there are four Jaina libraries. In the collection of Bhaṭṭāraka Udaichanda, about 1500 manuscripts are available. The Jainaratnapustakālaya contains about 1500 manuscripts. The number of manuscripts preserved in the Ratnasūri Pustakālaya of the Jaina Vidyālaya is about 300. Besides, there are the collections of manuscripts in the temple of Keśariyājī and the temple of Koṭhārī.

HARISĀGARA JÑĀNABHAṆḌĀRA, LOHĀVATA: The total number of manuscripts in this Bhaṇḍāra is about 2110. Some of the remarkable manuscripts are (1) *Rūṣṇobhavadamśūvalī* in Hindi, (2) *Śrīṅgārasataka* by Jainārāyaṇa, (3) *Samyakvakaumudī* by Jayasekhara, *Sandelarūsakaṭippaṇikā*, *Neminātharūsa*, *Vivekamañjarī*, *Meghadūtakāvya*, *Kavirabasyatīkā* and *Kūṇyaprakāśavṛtti*.

GRANTHABHAṆḌĀRAS OF PRALODHI: There are three collections of manuscripts at this place. The collection of Phūlachanda Jhābaka contains about 400 manuscripts. Besides, there are 375 manuscripts, in Sādhvī Pushpaśrī Jñānabhaṇḍāra and 150 manuscripts in the Mahāvīra Jñānamandira of Dharmasāla.

GRANTHABHAṆḌĀRA OF MĀROṬHA: There were about more than 3063 manuscripts in the Jain temple of Sāha of this place but most of them have been destroyed. At present, only 200 manuscripts are preserved in the Jain temple of Terāpanthīs.

NAGAUER GRANTHABHAṆḌĀRA: The Bhaṇḍāra of the Bhaṭṭāraka of Nagaur¹ is also famous in Rajasthan. The total number of manuscripts in this collection is more than 14 thousand, out of which two thousand are *guṇakās*. All the manuscripts are on paper written in a period between the fourteenth century A.D. and the eighteenth century A.D. These manuscripts dealing with a variety of subjects have been written in Sanskrit, Prakṛit, Apabhraṁśa, Rājasthānī and Hindī. Non-Jaina manuscripts are also available. Some historical poems concerning the lives of the Bhaṭṭārakas and Āchāryas are also noticed.

Some rare manuscripts of this Bhaṇḍāra are *Nemināsa* by Bhāu, *Cibetanapudgaladhamūta*, *Jagarūpavilāsa* in Rājasthānī by Jagarūpa, *Bārabakhaḍṭīśāstra* by Paṇḍita Mahirāja, *Kṛṣṇapārbhīśī* of Kalha, *Sarasvatīlakṣmīsamvāda* by Maṇḍalāchārya Śrī Bhūṣhaṇa, *Maṇḍalāchārya-Śrībhūṣhanabhāvanī*, *Nemīśvaracharitra* by Dāmodara, son of Jinadeva, *Chandraprabhucharitra* of Dāmodara, *Jñānarātnopākhyānamalayāsundarīcharitra* by Hatirāja, *Vāsudhīrūchariya* by Bhūṣhaṇa, *Gommatabhaktāmara* by a pupil of Bhuvanakīrti, *Samyakvakaumudī* by Harisimha, *Tattvārthasukhabodhaṭīkā* by Yogadeva, *Māṇikyamālāpraśnottara* by Śrībhūṣhaṇa, *Sambhavanāthacharitra* by Tejapāla,

1. *Anekānta*, XI, p. 128.

Varāṅgacharitra by Tejapāla, *Pāṇḍavapūrāṇa* by Śrībhūṣhaṇa, *Bāhubalapāthadī*, *Cibbandasataka* and *Punyachandrodaya*.

Among the Non-Jaina works preserved in this Bhaṇḍāra are the *Raghuvamśaṭīkā* by Haridāsa, *Śrīnigamappravachananūmasāroddhārāparanāma*, *Vidagdhamukhamandanaṭīkā*, *Vidagdhamukhamandanavritti*, *Sūrasvataṭīkābūla-bodhinī*, *Bālabodbakūrakūhaṇḍana*, *Rūpasundarapīṅgalavivarāṇa*, *Vṛttaratnākara-ṭīkā* and *Chandronmīlanatīkā*.

It is generally believed that the Dīgambaras do not preserve the account of the lives of the Bhaṭṭārakas, but this Bhaṇḍāra contains the historical poems such as *Nemichanda*, *Jasukīrti*, *Viślakīrti*, *Dharmakīrti*, *Sabaśrakīrti*, *Gunachandra*, *Śrībhūṣhaṇagīta*, *Śrīrūpyarakeshitabhūvasūgaragīta*, *Āṇchalagurunāmāvalīkāyikānataṭī*, *Bāṭīketugīta*, *Bāṭīāntigīta*, and *Bāṭījñāna-śrīgīta*. Two Paṭṭāvalis have been also preserved.

Besides, small Jaina libraries are found at different places¹ such as Mertā, Jaitāraṇa, Pāli, Pipāḍa, Jasola, Bālotarā, Sarānā (Station Patadi), Pachabhadra, Āhora, Jālor, Sīṇadhari (Mālāṇī station), Chontaṇa, Dhori-manāna, Āsopa, Jadāu, Bālcara, Āgolāi, Lāḍanū, Thobha, Dunāḍā, Majala (Station Ajita), Guḍā, Sojata, Jhāba, Bhinmāl, Nākoḍā, Ghānerāv, Khāsi, Nāḍol, Sādri, Āhora, Bārmer, Lolāvāsa, Mathāniā, Kāṇanā, Bilāḍā and Takhtagadhā.

From the above survey, it is clear that a very large number of manuscripts have been carefully preserved in the Jaina Sāstrabhaṇḍāras of Rajasthan. They were means of religious and secular education and fulfilled the needs of both Jains and non-Jains and as such rendered a valuable service to the cause of education when printing was unknown. No such efforts for organizing a library in every city, town and even in important villages were made to such an extent by any other community in Rajasthan except the Jains.

CHAPTER VII

JAINA MONKS AND STATESMEN

Rajasthan was very fortunate in having given birth to a number of great persons who were initiated to the life of Jaina monkhood. They

1. *Marūbhārati*, I, No. 1

preached in Rajasthan, participated in various religious functions and made considerable contributions to the moral life of the people. Their works on various aspects of Jaina religion and philosophy and various other subjects including astronomy, medicines and law adorn the Jaina Bhaṇḍāras of Rajasthan. They exercised an immense influence on the rulers of Rajasthan and a few of them attracted the attention of even Akbar and Jahangir and succeeded in obtaining from them substantial concession for the Jaina places of worship. They themselves were highly honoured by the conferment of high titles. Their services to the cause of general education and popular literature is great. Their life of extreme penance and lofty ideals was inspiring. Their teaching moderated the materialism of the age.

As the Jaina monks were ever moving about and were reticent about biographical details, very little is known about their personal lives. There are several instances of a Jaina saint of having been born in Rajasthan, initiated in Gujarat and done his writing work either in one state or the other. In the same way, one born in Gujarat had his field of activity in Rajasthan.

In spite of Jainism having been associated with Rajasthan from very early times, we have no definite information about the details of the lives of the saints before Haribhadra.

1. JAINA MONKS

HARIBHADRA: In the eighth century, probably between 705 A.D. and 775 A.D., Haribhadra, the most distinguished Jaina scholar, lived in Rajasthan. He was born in a Brāhmaṇa family at Chitrakūṭa, the modern Chitor. He was the Purohita of a king named Jitāri about whom history knows nothing. He was well-versed in the Vedic lore.

It is said that he was deeply inspired by a Jaina nun; and as a result of it, he embraced Jainism. Being asked by his Guru to write 1444 volumes, he wrote a number of books on logic, Yoga, Dharma, ethics etc. Out of them only about fifty are now available. He also raised his powerful voice against the corrupt practices prevalent in Jainism.¹

SIDDHARSHI: The next distinguished Jaina monk of Rajasthan is Siddharshi born at Sṛīmāla in Marwar. He was the son of Subhāṁkara. He was initiated and was named Siddharshi. In 906 A.D., he composed the

1. *Purāṇanagrabandhasaṅgraha*, pp. 103-05 and *Prābhāvakaśaṭṭra*, pp. 183-212.

allegorical novel named *Upamitibhavuprapañchūkatbā*. The Saṁgha being pleased conferred the title of 'Vyākhyānakāra' on him.

Later on, he made a deep study of Buddhism, so much so, that even the Buddhists held him in high esteem for his scholarship and highly virtuous life. In course of time, the title of Sūri was conferred on him by his Guru.

JINEŚVARASŪRI: Jineśvarasūri occupies a prominent place in Jaina history. His early name was Śrīdhara. He and his brother Śrīpati were Brāhmaṇas by caste. They came to Dhārānagarī where they met a rich man named Lakshmīpati. He introduced them to Vardhamānasūri. Being impressed by their deep scholarship, Vardhamānasūri initiated them into Jainism and and instructed them to preach it.

At this time, the Chaityavāsī sect was very powerful. Actually, Vardhamānasūri rose in revolt against it and founded Vidhimārga; but Jineśvarasūri by his efforts organized its followers into a community and made it country-wide. He went to Aṇahilapura where the Chaityavāsīs were very strong. He stayed in the house of the Purohita Someśvara. He defeated Surāchārya, the leader of the Chaityavāsīs, in the court of the king Durlabharāja at Pāṭana and got the title of 'Kharatarā'. He established his own sect known as Vidhimārga at Aṇahilapura. Later on, it was known as the Kharataragachchha. Then his reputation spread to neighbouring regions like Marwar, Mewar, Malwa, Vāgada, Sindh and Delhi, and a large number of Śrāvakas became his devoted followers.

Jineśvarasūri and his young brother Buddhisāgarasūri generally lived and moved together. In 1023 A.D. they were at Jābālipura (Jalor), where Jineśvarasūri wrote a commentary on the *Ashtakasangraha* of Haribhadra and Buddhisāgarasūri completed the *Śropajña Pañchagrāntī*.

Jineśvarasūri brought about a renaissance in Jainism, and, therefore, he is called the 'Yugapradhāna'. New temples known as Vidhichaityas were built. There came also some change in the form of worship. New Gachchhas, new castes and new Gotras also came into existence. The original *śāstras* were revised and several commentaries were prepared. He had a large number of disciples, the chief among them were Abhayadeva, Jinachandra and Jinabhadra.¹

1. *Ātīhāsika Jaina Kāvya-sangraha*, p. 4, *Yugapradhāna Jinachandrasūri*, p. 10 & *Kharataragachchha-bṛhadguru-vāṇī*.

JINAVALLABHASŪRI: The next great Jaina saint is Jinavallabhasūri, who was the follower of Chaityavāsī sect in the beginning. At Pāṭan, he got an opportunity to study the scriptures under Abhayadevasūri, the saint of Vidhimārga. As a result, he gave up the Chaityavāsī sect and accepted Vidhimārga. At his directions, his followers constructed the Jaina temples known as Vidhichaityas.

At this time, the followers of the Chaityavāsī sect were powerful in Mewar. With a view to diminishing their influence, Jinavallabhasūri left Pāṭan for Chitor, where he converted a large number of people to Jainism and celebrated the consecration ceremony of several images and temples. From Chitor, he came to Dhārā. The King invited him to his palace, where he listened to his religious discourses. He was so highly pleased with his extraordinary poetic talent that he offered him a Jāgira of three villages and a handsome present in cash. He did not accept either of them but requested that the king should grant two *paruttadrammas* daily from his customs house for the maintenance of two Kharatar temples.

From Dhārā, Jinavallabhasūri came to Vāgaḍa, where he addressed large gatherings. He also came to Nagaur where the installation ceremony of Nemijinālaya was performed under his supervision. As he converted several people to Jainism, it was natural for him to form many Gotras.¹

JINADATTASŪRI: Jinadattasuri is one of the great Jaina monks, who propagated Jainism in Rajasthan. He was born at Dhavalakapura in 1075 A.D. in Hūmbaḍa caste. His parents were Vādhiga and Vāhaḍadevi. His early name was Somachanda. His *dīkṣhā* Guru was Vāchaka Devabhadragani, and he was given the name of Somachandra Muni. Being impressed by his extreme austerities and genius, Dhatmadevopādhyāya made him Āchārya at Chitor in 1112 A.D. and named him Jinadattasūri.

Jinadattasūri was widely respected even by the Rajput rulers of Rajputana and Gujarat for his learning and piety. The Chālukyan rulers Karṇarāja and his son Siddharāja respected him. Jinadattasūri was a contemporary of Arṇorāja Chauhāna of Ajmer, who honoured the Āchārya by visiting him at his own place and by granting his followers a suitable site for a big Jaina temple. He converted a large number of people to Jainism

1. *Kharataragachchha Brihadgurvāvali & Atīthāsika Jaina Kāvya-samgraha*, pp. 14-6.

and established many Gotras. Besides, he is said to have given *dīkṣā* to 300 monks and 700 nuns. Having installed Jinachandrasūri on his seat, he expired in 1154 A.D. at Ajmer. On account of his popularity among the masses, he came to be known as Dādājī.¹

VĀDĪŚRĪDEVASŪRI: Devasūri was born in 1143 A.D. at Madhuvati near Mount Abu in the Prāgvāta family. He was the son of Vīranāga and Jinadevi. When cholera broke out in the town, Viranāga left the town and came to Bharoch. The early name of Devasuri was Purnachandra.

From his very childhood, Purnachandra was highly intelligent. He impressed a Jaina monk who asked his master to give the boy to him. He was given *dīkṣā* in 1152 A.D. and was named Rāmachandra. Within a short time, he became well-versed in the science of *tarka*, *lakṣaṇa*, *pramāṇa* and literature; and scholars began to admire his scholarship. He defeated his opponents in the discussion held at Dhavalakapura, Kashmir, Sanchor, Chitor, Gopagiri, Dhārā and Bharoch. Impressed by his deep scholarship, the Guru installed him on the seat of Āchārya in 1174 A.D. and gave him the name of Devasūri.

Then Devasuri came to Dhavalakapura on the invitation of Udaya and performed the installation ceremony of the image of Simandharasvāmī. From there, he travelled to Mt. Abu for pilgrimage. In course of his journey, Śrī Devasūri came to Nagaur. Ahidāna, the ruler of this place, received him warmly. In the meanwhile, Siddharāja, the ruler of Gujarat, wanted to besiege Nagaur but when he was informed of the presence of Devasuri, he returned. Then he invited Śrī Devasuri to Patan and kept him there for four months.

Śrī Devasūri defeated the famous Digambara Jaina Saint of Karpāṭaka named Kumudachandra in the discussion held in the court of the king Siddharāja Jayasīmha. In 1147 A.D., he got the Jaina temple constructed in the town called Phalavardhikā (Phalodhi) and performed the installation ceremony of the image. In the town of Arasana also, the image of Nemijina was installed.

HEMACHANDRA: The most prominent Jaina monk is Hemachandra under whom Jainism prospered greatly both in Rajasthan and Gujarat. He

1. *Ātīthāsiku Jaina Kāvya-samgraha*, pp. 14, 46 and 363 and *Kharataragachchhabhāṣadgurvāra*.

was born in 1089 A.D. at Dhandhuka, a town in the district of Ahmedabad and was named Chāṅgadeva. His parents were Chāchiga and Pāhiṇī of Śrīmodha caste. Both the parents were adherents of the doctrine of Jina. Pāhiṇī handed over her son to a monk named Devachandra. The circumstances which led Chāṅgadeva to enter the order of Yātis are more or less romantic. Devachandra took the boy with him to Cambay where he was first initiated in the temple of Pārśvanātha in 1093 A.D. On this occasion, the famous Udayana held the usual festival and Chāṅgadeva received the name of Somachandra. In 1105 A.D., he was ordained as Āchārya at Nagaur by Devasuri. On this occasion, he again changed his name and was now called Hemachandra.

The patron of Hemachandra was Jayasīṃha Siddharāja, who felt attracted and impressed by his deep and wide scholarship, used to listen to his discussion. Hemachandra helped Kumārapāla in securing his accession to the throne. He is said to have foretold that he was going to be the future ruler of Gujarat. It was for this reason that he had deep reverence for the Jaina religion. Kumārapāla was originally a devotee of Śiva but was converted to Janism by Hemachandra. After his conversion which is said to have taken place in 1159 A.D., he aspired to make Gujarat a model Jaina state. He personally gave up hunting animals, eating meat and using intoxicants, dice-playing and animal fights. In addition, he erected the Jaina temples and favoured the literary and scientific efforts of the Jains.

Hemachandra was called the 'Omniscient of the Kali age' (*Kalikāla Sarvajña*), the title which he well deserved. He was more a scholar than a poet. By his efforts, Jaina literature made considerable progress in the twelfth and thirteenth centuries. His contributions to the general Sanskrit literature are also noteworthy. He wrote useful and important works on grammar, lexicography, poetics, prosody, philosophy and history.

Hemachandra's services to education were as remarkable as his literary activities. He trained a number of pupils who have left works on various branches of Sanskrit literature. The chief among those pupils are Rāmachandra, Guṇachandra, Mahendrasūri, Devachandra, Vardhamānagaṇi, Udayachandra, Yaśāśchandra and Bālachandra.¹

1. The Life of Hemachandrāchārya.

JINAKUŚĀLASŪRI: Jinakuśālasūri is the most popular Jaina saint and is also known as Dādāji. He was born in the village Samiyāpā in Marwar in 1280 A.D. His original name was Karmaṇa. In 1290 A.D., he received initiation from Jinachandrasūri and was named Kuśalakīrti. At Nagaur in 1310 A.D., he was given the title of Vāchanāchārya by Jinachandrasūri. In 1319 A.D., Jinachandra passed away and the title of Sūri was given to Jinakuśāla at Patan amidst great rejoicings.

Rājapati of Delhi made arrangement for the sojourn of Jinakuśālasūri. He passed through Kanyānayana, Narhad, Phalodhi, Marukoṭa, Nagaur, Merta, Jalor, Śrīmāla and at last reached Patan. The members of the Saṃgha requested Jinakuśāla to accompany them. He consented and started from Patan and reached Satruñjaya where he performed several religious activities. He worshipped the idol by composing new *stotras*. Yaśodhara and Devendra were initiated to monkhood by him. He celebrated the installation ceremony of the image of Neminātha. The consecration ceremony of the images of Jinapatisūri and Jineśvarasūri was also performed by him. On the occasion of Nandīśvaramahotsava, Sukhakīrtigaṇi was given the title of 'Vāchanāchārya.' Afterwards, he returned to Patan with the Saṃgha safely.

In 1324 A.D., Virāṭamahotsava was celebrated at Patan with great rejoicings for fifteen days under the guidance of Jinakuśālasūri. The images of the Tirthaṅkaras and the Āchāryas were sent to the various places such as Jalor, Devarājapura, Satruñjaya etc. Tejapāla celebrated the Nandīśvaramahotsava at Patan in which Sumatisāra, Udayasāra, Jayasāra and Dharmasundarī were initiated into monkhood. The famous Srāvaka of Bhīmāpalli named Vīradeva called Jinakuśālasūri from Patan to Bhīmāpalli and requested him to accompany the Saṃgha to Satruñjaya. After passing through various cities and villages, the Saṃgha reached Satruñjaya. He celebrated the consecration ceremony of the Vīra Chaitya at Bhīmāpalli, Chintāmaṇi Pārśvanātha temple at Jaisalmer and Pārśvanātha temple at Jālōr.

The Srāvakas of Sindh invited Jinakuśālasūri for propagation of Jainism. He went there and organised various ceremonies such as the *Pratishṭhā*, *Vratagrahaṇa*, *Mūlāropana* and *Nandīmahotsava* in order to give an impetus to Jainism. He wandered through various places and impressed

the people by his religious discourses. This caused a great religious awakening among the people. He spent a rainy season at Devarājapura where he caught high fever and died in 1352 A.D.

Jinakuśalasūri was a distinguished scholar, well-versed in different branches of learning like grammar, law, literature, prosody, astronomy, magic etc. He could not contribute so much to literature as he was engaged in other activities. So great was his influence that, in his honour, a number of *stutis*, *stotras*, *padas* and *Chandas* have been composed in many a village, city and holy place. The people of Svagachchha, Paragachchha, Sthānakavāsī and Terāpanthī worship him with great devotion.¹

HĪRAVIJAYASŪRI: The most distinguished Jaina teacher at the time of Akbar was Hīravijayasūri. He was the leader of the Tapāgachchha sect of the Jainas and was born at Palanapur. He was the son of Kumāra and Nāthī of the Bīsā Osavāla family. His original name was Hīrajī. He was initiated to religious life by Vijayadānasūri in 1539 A. D. and was named Hīraharsha. After getting education from Muni Hariharsha, he went to Devagiri in the south in order to learn Nyāyāśāstra from Naiyāyika Brāhmaṇa. He made a close and deep study of various branches of learning.

After his return from the Deccan, Vijayadevasūri made him a Paṇḍita in 1551 A.D. Next year, he was made a Upādhyāya at Nāḍlāi. Then in the same year, he was made a Sūri at Sirohi. On this occasion, Chāṅgā Mehatā, a descendant of Dhannā Poravāla, the builder of Ranakpur temple, celebrated a great festival.

In 1582 A.D. when Akbar heard of the lofty virtues and deep learning of Hīravijaya, he ordered the Viceroy of Gujarat to request him to visit his court. In response to the summons of the viceroy, the monk went to Ahmedabad where he exchanged views with the royal representative. He refused to accept all the costly gifts presented to him and, in accordance with the rules of his order, he started on his long journey to Fatehpur Sikri on foot.

On his way, passing through Bīsalapur, Mahāsana, Patan, Baradi, Siddhapur and other places, Hīravijaya reached Saratara. At this place lived a Bhīla Chief named Arjuna. He along with his eight wives came to hear Sūrijī's sermon, and he took a vow not to kill any innocent animal. He then went to Abu; and Rāva Surtāna of Sirohi welcomed him and took a vow to

1. *Dādā Śrī Jinakuśalasūri and Kharataragachchha Bṛihadgurvāli.*

refrain from drinking, hunting and meat eating. After that, passing through Sanganer, Chātsu, Bayānā and Mathura, he reached Fatehpur Sikri where he was accorded a royal reception; and Abul Fazl was asked to look after his comforts until the emperor found leisure to converse with him. After much discussion upon the problems of religion and philosophy first with Abul Fazl, the Muslim luminary of the age, and then with Akbar, he paid a visit to Agra. At the close of the rainy season, he returned to Fatehpursikri.

From the inscription by Hemavijaya dated 1593 A.D., in the porch of the eastern entrance of the Ādinātha temple of Sātrunjaya hill, it appears that Hīravijaya persuaded the emperor in 1592 A.D. to issue an edict forbidding the slaughter of animals for six months, to abolish the confiscation of the property of the deceased persons, the sujijia tax and Sukla, to set free many captives, snared birds and animals and to present Sātrunjaya to the Jains. Fishing was also prohibited at Fatehpursikri.

In 1596 A.D., Hīravijayasūri came to Nāgaur where he spent the rainy season. Mahajala, the finance minister of the king Jagamala, treated him with great respect. Indrarāja, an official of Bairat, invited him; but he could not go and sent his pupil Kalyāṇavijaya for the performance of the consecration ceremony. After that, he went to Abu and then to Sirohi where he spent the rainy season on the persuasion of the ruling chief. On his advice, Rāva Surtāna abolished some taxes. Once the Rāva had imprisoned one hundred innocent Śrāvakas due to certain misunderstanding. The leaders of the Saṃgha had tried their best to secure their release but the Rāva did not listen to them. At last, he released them on the advice of Sūrijī.

From Sirohi, Hīravijaya came to Patan where he spent the next rainy season. From there, he started for Pālithānā. The function was organized in his honour which was attended by several Jains. He also passed the rainy season at Uṇā. Ājamkhān, the governor of Gujarat, came to pay his respects. It was all due to Sūri's magnetic personality and the honour given to him by Akbar. At this time, Jāmasāhibā of Jāmanagara with his minister named Ābajī Bhaṇasālī reached Uṇā to pay his compliments to the Āchārya. Hīravijaya also induced the official Khān Muhammad to give up violence. He celebrated the consecration ceremony of the temple in 1595 A.D. and in the same year, he starved himself to death in the approved Jaina fashion.¹

1. *Akbar the Great* by Smith, pp. 116-188 and *Sūrisēvara aurā Namrāṭ Akbar*.

JINACHANDRA: Jinachandra was a famous Āchārya of the Khara-taragachchha sect. He was born in 1508 A.D. at Khetsar in Jodhpur of Srīvant Sāha and Sīrīyadevī of Bīsā Osavāla family. His original name was Sultan. He received his initiation in 1547 A.D. from Jinamāṇīkyasūri and his *dikṣhū* name was Sumatidhīra. In 1555 A.D., he obtained the title of Sūri from Guṇaprabhasūri.

While Akbar was holding his court at Lahore, he heard the fame of the Sūri and wanted to hear him. He summoned Mantrīśvara Karmachandra Bachchhāvata and requested him to invite the sage to his court. Considering his old age and hot season, Karmachandra pleaded that it would be difficult for him to come from Cambay. Then, the emperor asked him to write a letter to send his disciple Mānasinīha whom the Sūri sent along with six other religious followers. Receiving also an urgent letter from Karmachandra, the Sūri started his journey on foot, gradually reached Sirohi and observed the *Chaturmāsā* at Jalor. Afterwards, he started, and passing through many villages and cities, reached Lahore in 1591 A.D. with thirty one Jaina Paṇḍitas in a great procession and was courteously received by the emperor. After a religious discourse on *Ātman*, *abhiśā* etc., he was conducted to his residence. He used to come daily to the palace for the discourse on religion. Akbar used to address him as a Great Master (*Bṛihadguru*)

Hearing of the destruction of the Jaina temples at Dwarka, Jinachandra prevailed upon Akbar to issue an imperial *farmān* for the protection of the Jaina holy places such as Śatruñjaya, Pālithānā and Gīrnar. The necessary order was sent to Azamkhān, the Subedār of Ahmedabad. The places of pilgrimage were put in charge of Karmachandra.

Just before starting for Kashmir, Akbar met the Sūri and at his instance issued a *farmān* ordering the prohibition of the slaughter of animals for seven days (*Navamī* to *Pūrṇimā*) every year in the month of *Āshāḍha*. Akbar with the disciples of Jinachandra namely Mānasinīha, Harshaviśāla and some others reached Kashmir and observed the vow of non-violence for eight days. He returned to Lahore in 1592 A.D. At this instance, Jinachandra gave the title of Āchārya to Mānasinīha, calling him Jinasinīhasūri. On the advice of Karmachandra, Akbar gave the title of 'Yugapradhāna' or 'Chief of the Age' to Jinachandra. At the persuasion of Sūrijī, Akbar gave

protection for a year to all animals of the sea adjoining Cambay, the place of pilgrimage.

Jinachandra was held in high esteem by Jahangir also. In 1611 A.D., being incensed at the misconduct of the dissolute Darsanī, Jahangir not only banished him but ordered that members of other Jaina sects should also be ousted from the realm. This caused wide-spread consternation amongst all sections of the Jains. The news reached Jinachandrasūri who travelled from Patan to Agra and called on the emperor. After a prolonged discussion on religion, Sūrijī succeeded in persuading the emperor to withdraw the order. He breathed his last in 1613 A.D. at Bilārā in Marwar.¹

JINASIMHASŪRI: After Jinachandrasūri, his *paṭṭadhara* Jinasimhasūri became the leader of the Kharataragachchha. In Rajasthan, he mostly lived at Bikaner, Sirohi etc. In the *Śrī Jinasimhasūrigīta* of Rāyasamudra, it is related that he had great influence on Jahangir. At his request, the emperor assured safety to all living creatures. He conferred upon him the title of 'Yugapradhāna'. In 1616 A.D., Jinasimhasūri spent the *Chāturmāsa* at Bikaner. In the *Jinarājasūrirāsa* composed in 1624 A.D. by Srisāra, it is written that Jahangir was much anxious to see him, and he sent an officer to Bikaner to invite him. But unfortunately, he died in 1617 A.D. on his way to Agra.

The event mentioned in the Jaina *rāsa* is more or less of the legendary character, intended to glorify the Jaina order, and can only be accepted when supported by some contemporary evidence. The attitude of Jahangir to Jinasimha (Alias Mānasimha) and towards the Jains, as it is made to appear in them, does not seem to have been correctly represented. At the time of Khusru's rebellion, Mānasimha prophesied that Jahangir's reign would last only for two years. This encouraged Rāyasimha of Bikaner to rebel. He was, however, pardoned by Jahangir who waited for an opportunity to punish Mānasimha. In 1616 A.D. when Jahangir went to Gujarat, he persecuted the Jains as their temples were the centres of disturbance and their religious leaders were accused of immoral practices. He summoned Mānasimha to the court but the latter took poison on his way from Bikaner and died. Evidently there seems to be more truth in these facts than the above concocted story.

1. *Kharataragachchha Brihadgurevāli, Aitihasika Jainakavya-Saṅgraha*, pp. 58, 81 and 82. and *Yugapradhāna Jinachandrasūri*.

2. JAINA STATESMEN

Almost every state of Rajasthan and every principality or jāgīra was served by more than one Jaina minister or manager. Naturally, all of them were not pious people; but some of them led a life of lofty ideals and were deeply devoted to their masters who could not but respect the general principles of their religion. The ministers and officers preached by practice and not by precepts. Their masters and all others who came into close contact with them were deeply impressed by the simplicity of their personal life and began to respect the religion which was responsible for their high morality, their high official position, social status, learning, loyalty and devotion. They are too numerous to be described but a bare outline of the life of some of them seems to be necessary.

VIMALA: We have no information about the Jaina statesmen of Rajasthan before Vimala¹ who is the most famous Jaina statesman of the eleventh century. He was a son of Vira, the *Mahattama* of the King Mūlarāja, and rose to the position of the Minister of Bhīma I by sheer dint of his military skill. Probably, he fought against Mahmūd Ghaznī with his master. According to the *Prabandhas*, he defeated the twelve *Sāmantas*. It cannot be wholly legendary and may contain some elements of truth. They may be deputies or generals left by Mahmūd Ghaznī after his return from India. He also assisted his master in restoring Saurāshtra and Kachchha which became independent taking advantage of the Muslim invasion.

Afterwards, Vimala helped his master Bhīma in capturing Chandrāvati, a place near Abu, from Dhandhuka. Bhīma made him a governor in recognition of his services. In course of time, Vimala restored friendship between Dhandhuka and Bhīma. Bhīma returned his kingdom to Dhandhuka but kept Vimala as his representative of Abu as before.

Vimala was a deeply religious and selfsacrificing man. He led an extremely simple life and lavished almost all of his immense personal wealth on the construction of a wonderful temple on Mount Abu.

UDAYANA: Udayana was the well-known statesman in the time of Chālukyan rulers namely Siddharāja and Kumārapāla. He was a native of

1. *Vimalacharitra*. See also *Purāṇanaprabandhasaṅgraha* (*Vimalavastutiprabandha*, pp. 81-82.)

Marwar, born at Jalor. He was a Jaina by religion and Śrīmāla by caste. At the suggestion of some persons, he went to Karpāvatī and stayed at the place of a painter, named Lachhl. Fortune smiled on him and he became a rich man. In course of time, he won name and fame; and he was appointed as the governor of Cambay by Siddharāja.

Udayana was a devout Jaina and enormously rich. He was responsible for the initiation of Hemachandra at the age of eight, when he was the governor of Cambay. According to the *Prabandhachintāmaṇi*, it was he who persuaded his father Chāchiga to consent for the initiation of his son. When Kumārapāla was wandering as an exile persecuted by the fiery wrath of his uncle, it was Udayana who gave him shelter. There is little doubt that he remained in touch with him through out his exile and made efforts to secure him the throne.

Udayana was a true follower of Jainism. Once Kumārapāla sent him against the king of Soraṭha. He left his army in Vardhamānapura and went to Vimalāchala. While worshipping, he saw a rat with a burning wick entering a hole in the wooden temple. Seeing this, Udayana determined to build a stone temple and vowed to take only one meal till the task was accomplished. Then he reached the camp and marched against Sunsars. In a battle, the imperial army was defeated; but he was mortally wounded. The minister thought that he was dying before having rebuilt the temples of Vimalāchala and Bhṛīgukachchha. His officers assured him that his sons Vāgbhaṭa and Āmrabhaṭa would carry out his plans. He passed away peacefully when his sons assured him to fulfil his vow. When Kumārapāla heard about his death, he was much grieved. Udayana had four sons Vāgbhaṭa, Chāhaḍa, Āmbaḍa and Sola. Vāgbhaṭa and Āmbaḍa became the Prime Minister and Minister respectively in his reign.¹

VASTUPALA: Vastupāla, the prime minister of the Vāghela king Viradhavala of Dhavalaka or Dholka during the thirteenth century, was not only a statesman but also a great patron of art and literature. Vastupāla and his twin brother Tejapāla were born in an aristocratic Prāṅvāṇa family of Aṇahilavāḍa in 1205 A.D. They were the sons of Kumāradevī, the widow remarried to Aśvarāja, a military commander of the Vāghelas. During their childhood, they lived with their father in a town called Sumhalakapura which

1. *Prabandhachintāmaṇi*, pp. 67-68 and pp. 104-105.

was given to him by the Chālukyan king as a reward for his services.¹ After the death of Aśvarāj, the two brothers with their mother went to Maṇḍali where they lived until the death of their mother. After that, they seem to have begun their political career. He served first under Bhīmadeva and his services were lent to the court of Dhavalakka only afterwards.² We do not know when Vastupāla joined the services of Bhīma, but it is certain that he and his brother were appointed at Dhavalakka in 1220 A.D.

ECONOMIC AND POLITICAL CONSOLIDATION: When Vastupāla was appointed the governor of Stambatīrtha or Cambay, he improved the economic conditions of the people and reformed administration. For this purpose, he devised an excellent administrative machinery in order to put an end to Matsyanyāya. He put a check on unscrupulous people who were making money by base means and indulging in piracy.³ In this way, he succeeded in checking corruption with an iron hand. All these measures naturally brought about confidence among the people.⁴ He also improved the moral tone of the people. As a result of it, life and property became safe and secure, and thus it led to the prosperity of trade and commerce.

WARLIKE DEEDS: After establishing peace in the kingdom, Vastupāla launched upon the career of conquests. Saṁkha, the ruler of Lāṭa, claimed the port of Stambha, which was in the possession of Viradhavala and attacked it. After a fierce fight at a place called Vaṭakūpa (Vaḍavā) near Stambatīrtha, Saṁkha was defeated. The Yādava King Siṁhana of Devagiri from the south and the four Mārwarī rulers from the north made a joint attack on the kingdom of Viradhavala. Showing shrewd statesmanship on this occasion, Vastupāla became successful in making truce with the four chiefs from Devagiri.

The *Prabandhas* describe several other warlike deeds of Viradhavala and his two ministers. First of all, they conquered the rulers of Vāmanasthali (Modern Vanthali, near Junagarh). Sāṅgana and Chāmunḍa, the brothers of Viradhavala's queen Jayataladevī declined to pay homage to Viradhavala.⁵ They were slain in a combat. The great riches of the palace of Vanasthali fell into the hands of Viradhavala. Viradhavala led another attack against

1. *Vastupālacharitra*, Chapter I.

2. *Naranārīyaṇananda*, XVI, 35.

3. *Kīrtikāumudī*, IV, 16.

4. *Vastupālacharitra* IV, 40.

5. *Prabandhakosā of Rājasekhara*, p. 103.

Bhīmasimha of the Pratihāra clan ruling at Bhadreśvara in Kutch but could not conquer him: he had to return only after making a peace treaty.¹ By it, a new friend was made and Kutch border became free from danger. After this Viradhavala thought of subduing Ghūghula, a chief ruling at Godraha (Modern Godhrā) in the Mahītaṣa region on the banks of the river Mahī. Tejapāla, who was sent with a strong force, captured Ghūghula and put him in a wooden cage.²

During the reign of Viradhavala, there was the attack of Sultan Mojdin of Delhi on Gujarat but it was successfully repulsed by the strategy of Vastupāla. Mojdin may be identified with the slave ruler Iltutmish who ruled from 1211 A.D. to 1236 A.D. The Sultan Iltutmish undertook a number of expeditions to Rajputana and Gujarat. He captured Jalor sometimes between 1211 A.D. and 1216 A.D. and Mandor about 1226 A.D. In one of these, he might have attacked Gujarat. The enemy was encircled by Dhārāvārsha of Chandrāvātī from the north and Vastupāla from the south after his army had entered a mountain pass near Abu. Consequently, the Sultan had to retreat. After some time, the Sultan's mother was going on pilgrimage to the holy Mecca and had come to a port of Gujarat where she was robbed by the pirates. Vastupāla returned the old woman's property after receiving her with great respect and also provided for her comfort and safety. While returning from Mecca, she took Vastupāla with her to Delhi and introduced him to the Sultan. Vastupāla obtained a promise from the Sultan to keep friendship with Viradhavala and thus made his kingdom safe. Coming from Delhi, he was received by Viradhavala with great honour.³

PILGRIMAGES OF VASTUPĀLA: According to the *Prabandhas*, Vastupāla had made thirteen pilgrimages to Satruñjaya and Girnar. In childhood, he went to both the places with his father Aśvarāja in 1193 A.D. and 1194 A.D. After becoming a minister, he led the Saṃghas to Satruñjaya and Girnar in 1221 A.D., 1234 A.D., 1235 A.D. 1236 A.D. and 1237 A.D. The pilgrimage of 1221 A.D. was probably the most important one as it is described with remarkable accuracy and poetic skill in contemporary works like the *Kīrtikaumudī*, the *Sukṛitasamkīrtana* and *Dharmābhyudaya*.

1. *Prabandhaśekhara* of Rājasekhara, pp. 104 f.

2. *Ibid.*, pp. 107 f.

3. *Ibid.*, pp. 119 f. See also *Prabandhaśekhara*, p. 103.

PUBLIC WORKS: Vastupāla and Tejapāla are remembered more for the cultural activities inspired by their munificence. They brought about a cultural renaissance. They built a large number of public works like temples, rest houses, tanks, wells etc. Their munificence and philanthropy extended to a large number of places in the whole of Gujarat, Saurashtra and Marwar. Their public works extended to Śrīśaila in the South, Prabhāsa in the West, Kedāra in the North and Benares in the East.¹ They were confined not only to the Jains but were meant for all. They constructed hospitals, *dharmasālās*, *Mathas*, Śiva temples and even mosques.² Besides, the famous Jaina temple of Abu at Delavādā generally known as Luṇavasahī temple was constructed by him.

PATRON OF LEARNING AND LITERATURE: Vastupāla was not only a philanthropist and patron of art but at the same time, a great patron of learning. He had established three public libraries in Anahilavād, Stambhatīrtha and Bhrigukachchha by spending an enormous wealth.³ His personal library was also very rich and contained more than one copy of all important *śāstras*.⁴ He was highly liberal towards poets and scholars. While giving patronage to scholars, he made no distinction between Jaina and non-Jaina. He gave large wealth to the Brāhmaṇas having poetical skill.

Moreover, Vastupāla was credited with a critical faculty which enabled him to detect defects in poetic compositions by others and to make improvements in them. He was himself a poet too. His poetic name was Vasantapāla. His first poem was the *Ādināthastotra* in the form of hymn in praise of Ādiśvara on the Śatruṅjaya hills.⁵ He has also written several *Stotras* like the *Nemināthastotra*, *Ambikāstotra* and a short *Arādhana* of ten verses. He was also proficient in composition of *Sūktis*. In the *Abu Prastuti*, Someśvara has spoken highly of his originality in the field of poetry.⁶ He has composed the *Naranārāyaṇananda* of Arjuna and Kṛishṇa.

LITERARY CIRCLE OF MAHĀMĀTYA VASTUPĀLA: Several poets and the scholars circled round Vastupāla and not of the royal court of the Vāghelas. There is no doubt that these poets and scholars came to the

1. *Vividhatīrthakalpa*, p. 79. See also *Prabandhakośa*, p. 130

2. *Prabandhakośa*, pp. 129 f.

3. *Ibid.*,

4. *Vastupālacharitra*, p. 80.

5. *Naranārāyaṇananda*. XVI, 39.

6. *Prāchīna Jaina Lekha Saṅgraha*, No. 64.

Vāghelas court and sometimes received gifts from their ruler. But these writers praised the Vāghela kings not so much as they did Vastupāla. It indicates that all of them were dependent upon Vastupāla, and it was mainly through him that their literary efforts were appreciated. And hence, we are justified in calling these writers as the literary circle of Vastupāla. The names of these writers are Someśvara, Harihara, Nānāka, Yaśovira, Subhāṭa, Arisimha, Amarachandrasūri, Vijayasenasūri, Udayaprabhasūri, Jinabhadrasūri, Narachandra, Narendraprabhasūri, Bālachandra, Jayasimhasūri and Māṇikyachandra.

JODHPUR STATE

RESTORATION OF THE KINGDOM BY TEJĀGADAHĪYĀ TO MĀLADEVA:

In Jodhpur state, there were several leading Jains who rendered valuable services to the ruling chiefs. Among them, the name of Tejā Gadahiṃyā is well-known. He was a great warrior and a faithful servant of Mahārājā Māladeva. In about 1541 A.D., Shershah attacked Jodhpur with large forces but he could not defeat the brave Rājputs so easily. He, therefore, took recourse to treachery and became successful in capturing Jodhpur from the Rāṭhōḍas. Shershah was so much impressed by their valour that he remarked "I had nearly lost the empire of Hindustan for a handful of Bājra (Millet)"

Shershah appointed his deputy Hamajā to govern Jodhpur. According to the *Osavālavamśāvalī*,¹ Tejā Gadahiṃyā restored the kingdom of Jodhpur to his master Māladeva after putting Hamajā to death. It shows his bravery as well as devotion towards his master.

HEROIC AND PHILANTHROPIC DEEDS OF MUHAṆOTA JAYAMALA:

Muhaṇota Jayamala was a great warrior and philanthropist. The Mughal emperor gave two districts of Jalor and Sanchor to Mahārājā Gajasimha who appointed Muhaṇota Jayamala as the governor. Jayamala carried on the administration successfully. He defeated 500 Marāṭhās who invaded Sanchor. When a dreadful famine broke out in 1630 A.D., he distributed grains free of charge among the needy and distressed. Besides, he spent his entire property in these charitable activities.

MUHAṆOTA NAIṆASĪ AS AN ADMINISTRATOR: The son of Muhaṇota Jayamala was Muhaṇota Naiṇasī, who was a historian as well as an

1. *Anekānta*, II, p. 249.

administrator. He acted as the *divāna* of Jasawantasimha. He compiled a history of Marwar on the line of Abul Fuzl. He introduced the census system and improved the administration by removing many *lāgas* and *begāras*. He has written a five-yearly report describing the districts, villages, their income, quality of land, tanks, wells and different castes in Mārwarī language on the model of *Aīni-Akbarī* of Abul Fuzl.

Muhaṇota Naiṇasī was a devout Jain and possessed spotless character. He was loyal but frank and brave but lenient. He led an extremely simple life strictly according to the tenets of Jainism.

RATANASIMHA AS A WARRIOR: Ratanasimha Bhaṇḍārī served Abhayasimha with great zeal and devotion. He was a great warrior. In 1730 A.D., Mahārājā Abhayasimha was appointed as a Viceroy of Ajmer and Gujarat. After a period of 3 years, he placed Ratanasimha Bhaṇḍārī in the sole charge of the province. He worked there from 1733 A.D. to 1737 A.D. The Mughal power was on decline so that the authority of the emperor was defied by the Marāṭhās on the one hand and by his refractory governors on the other. Ratanasimha, therefore, had to spend his whole time either in waging the wars against the Marāṭhās or putting down the overpowerful governors.

Ratanasimha had not been long in his new office when the Marāṭhās under their leader Jadujī Dābhade visited Gujarat. In order to save the province from their ravages, he had to purchase their retreat at an enormous expense.

Bhāvasimha, the hereditary governor of Viramagām, was a source of trouble to him. In 1734 A.D., he had to issue orders to Jawahmard Khan for the arrest of the delinquent. Jawahmard Khan, of course, went to Viramagam and took him into custody but was forced by his supporters to release him.

In 1735 A.D., Soharabkhan was appointed as the governor of Viramagam but Ratanasimha did not like his appointment. Soharab Khan leaving Sadak Ali as his deputy in Junagarh marched for Viramagam. Ratanasimha also with assistance of Mominkhan and others proceeded towards Viramagam. A battle was fought between the two. The troops of Soharab Khan fled away and he himself was killed in the battle. Bhāvasimha of Viramagam was waiting for the revenge. He, therefore, entered into an alliance with the Marāṭhās and treacherously admitted them into the city.

Dāmaji, the Marāṭhā leader, assumed the control of Viramagam and expelled the Māravāri administrator Kalyāna and left his agent Raṅgoji. Raṅgoji advanced as far as Bavla near Dholka pillaging and devastating the country. Ratanasimha marched against him and drove him back to Viramagam. He, however, laid siege to it. At this time, Pratāparāva advanced towards Ahmedabad. When Ratanasimha knew it, he at once raised the siege of the town and returned to Ahmedabad.

In 1737 A.D., Muhammad Shah became displeased with Abhayasimha and appointed Meminkhan as the Viceroy of Gujarat in his place. When Ratanasimha Bhaṇḍārī became aware of the change, he at once wrote to his master for the orders. The reply from Abhayasimha was that Ratanasimha Bhaṇḍārī should resist Meminkhan if he could. He prepared to defend Ahmedabad while Meminkhan prepared for the march of his army. Meminkhan also made his friendship with the Marāṭhās. But Ratanasimha was a great diplomat and made attempts not to make the union of these two parties. In the end, he entered into negotiation with Meminkhan and left the city after receiving a large sum of money from him.

After the death of Jorāvarasimha, the chief of Bikaner in 1745 A.D., there started a war of succession between the two claimants namely Gajasimha and Amarasimha. With the aid of Ṭhākura Kuśalasimha and Mehatā Bakhtāvaramsimha, Gajasimha succeeded in securing the *gaddi*, upon which Amarasimha took up the cause of the disappointed claimant and marched a large force in command of Ratanasimha Bhaṇḍārī against Gajasimha. A decisive battle was fought in 1747 A.D. and Ratanasimha Bhaṇḍārī was killed fighting gallantly.¹

Professionally a soldier and statesman, Ratanasimha was almost a *Sadhu* in his private life. Naturally, he was greatly respected not only by Jains but also by non-Jains including the Muslims.

SAMASERA BAHĀDURA AS A GENERAL: Samasera Bahādura, who was the commander in chief of Mahārāja Vijayasimha, participated in several battles. In the battle fought in Gaurwar province, he showed excellent bravery in 1792 A.D. In recognition of his gallantry and heroism on battle fields, Mahārāja Vijayasimha became highly pleased and conferred upon him

1. Some distinguished Jains pp 60-63 and See also *Jodhpurārāja kā Itihāsa*, pt. II, pp. 638-641.

unique honour of Rāva Rājā and a jāgīra worth 29,000/-.¹ He was a very pious man and stories regarding his charity and purity are still current in Marwar.

LOYALTY OF DHANARĀJĀ: After conquering Ajmer from the Marāṭhās in 1787 A.D., the ruling chief of Jodhpur made Dhanarāja its governor. The Marāṭhās soon recovered their losses and four years later again invaded Marwar. Two sanguinary battles of Merta and Pātan were fought in which Mārwarīs were defeated.

In the meantime, the Marāṭhā General De Boighe had attacked and invested Ajmer. Dhanarāja, the governor of the place, stood the siege heroically and successfully. Vijayasinhha, seeing the disastrous result of Pātan, issued him order to surrender the place to the enemies and return to Jodhpur. It was too exacting a demand on his brave and chivalrous nature. He would neither consent to a disgraceful surrender nor would he be guilty of disobedience to his master. He was thus placed in dilemma. Eventually, he decided to end his life. He had the diamond ring on his finger. He had the gem pulverised and swallowed the powder. 'Go and tell the prince,' cried the departing hero, 'thus only, I could testify my obedience and over my dead body alone, could a Marāṭhā enter Ajmer.'

DIPLOMACY AND LOYALTY OF INDRARĀJĀ: Indrarāja Singhī was a real diplomat as well as a loyal servant of his master. Jagatsinhha, the ruler of Jaipur, espoused the cause of Mānasinhha's rival Dhoṅkalasinhha and attacked Marwar with a large army. Mahārājā Suratasinhha of Bikaner, Pinḍārī Amīrakkhan and several other Sardars also joined him. Jaipur forces took the possession of Māroṭha, Merta, Parbatsar, Nagaur, Pāli, Sojat etc. and even the city of Jodhpur. Only the fort remained under the possession of Mahārājā. At this time, Singhī Indrarāja and Bhaṇḍārī Gangārāma requested Mahārājā Mānasinhha to let them out through the secret path of the fort. The prince acceded to the request and sent them outside the fort. Both of them went to Merta where they collected a large force. They won Amīrakkhan, the leader of the Pinḍārīs, to their side by offering him a bribe of one lakh. After that, Singhī Indrarāja, Bhaṇḍārī, Gangārāma and Thākura Sivanāthasinhha of Kuchāman left for Jaipur. When the Mahārājā of Jaipur came to know, he sent a large army under the command of Rāya Sivalāla. Several skirmishes

1. H.O., p. 55

took place but no decisive battle was fought. At last, Amīrakhān and Siṅghī Indrarāja succeeded in routing the Jaipur forces at Pāgi near Tonk. When this news reached Jagatasimha, he immediately raised the siege of Jodhpur and left for his country.

Mahārājā Mānasimha highly honoured Indrarāja on his return to Jodhpur and made him his chief minister. After that, Indrarāja besieged Bikaner and compelled the Mahārājā to pay four lakhs of rupees as a price for raising his siege. He also saved his master from the serious plot of Amīrakhān. When he invaded Bikaner, Amīrakhān in his absence got the *patṭā* of the districts of Parbatsar, Māroṭha, Dīdwānā and Sambhar. The Pathans of Amīrakhān reached Jodhpur and demanded their salaries and the possession of four districts from Indrarāja, who asked them to produce the relevant document. When it was placed before him, he swallowed it up. This act infuriated the Pathans who killed the Siṅghī then and there. When this news reached the Mahārājā, he expressed his deep sorrow over his death and ordered for the royal funeral. In return of his valuable services, Mahārājā Mānasimha gave the jāgīra of twenty five thousand and divānagī to his son Fateharāja.¹

BIKANER AND JAINA STATESMEN

RESTORATION OF THE KINGDOM TO KALYĀNASIMHA BY THE EFFORTS OF NĀGARĀJA: In Bikaner State, there were some Jaina statesmen who not only controlled the civil affairs of the state with great skill but also took part even in military affairs. Among them, the name of Nāgarāja is well-known. He was a faithful servant of his master Jaitrasimha. When Māladeva, the ruler of Jodhpur, wanted to conquer Bikaner, Jaitrasimha sent Nāgarāja to the court of Shershah for help. Jaitrasimha lost his life fighting against Māladeva who took possession of Bikaner. Nāgarāja persuaded Shershah for the invasion of Marwar. Māladeva was badly defeated, and it enabled Kalyānasimha, the son of Jaitrasimha, to restore his hereditary kingdom.

Tradition has it that Nāgarāja was a great man in all respects. He was a God-fearing man, and his every act was inspired by lofty ideals. He gave great charities, respected Sādhus and led a very abstemious life.

1. HOO, pp. 59-63.

MILITARY AND PHILANTHROPIC ACTIVITIES OF KARMACHANDRA:

Karmachandra was an able statesman, a great general and a religious man. He was the chief minister of Rāyasimha. When Abhayasimha, the ruler of Jaipur, invaded Bikaner, he advised his master to make peace because the state was not prepared for the disastrous war. By his efforts, Akbar gave the title of Rājā to Rāyasimha. When Mirza Ibrahim of Nagaur attacked Bikaner, he repulsed him. Later on, he fought against Gujarat under Mughal standard. He extended the bounds of the Bikaner state by occupying Sojat, Jalor and some portion of Sindh.

Karmachandra rendered valuable services to his community and religion. He led many Saṃghas to the holy places. In 1555 A.D., he celebrated the official entry of Jinachandrasūri at Bikaner with great rejoicings. During the famine of 1578 A.D., he made every endeavour to relieve the starving population by setting up depots for the free distribution of grain. He recovered a large number of images from the Mohammedans into whose hands they had fallen and deposited them in the Chintāmaṇi temples at Bikaner. It was through his efforts that Jainism secured the place in the heart of Akbar. In 1592 A.D., on the suggestion of Karmachandra, Akbar invited Jinachandrasūri from Cambay and received the holy visitor at Lahore with high honour.

Karmachandra was a farsighted statesman. When Rāyasimha, the ruler of Bikaner, was becoming more and more extravagant, he made the last and determined effort to bring the king to senses at the cost of his personal loss. The treasury became empty and the future of the state appeared gloomy. His enemies poisoned the ears of the Rājā against him. Rāyasimha determined to arrest Karmachandra and to put him to death. Anyhow, it became known to Karmachandra who at once fled from Bikaner and sought the protection of Akbar. The emperor treated him with kindness and assigned him an honourable post in his court.¹

SUPPRESSION OF REFRECTORIES BY AMARACHANDA SURĀṆĀ:

Amarachanda Surāṇā rose to the position of eminence during the reign of Mahārājā Sūratasimha. He was sent with an army against Zabatakhan, the

1. HOO, pp. 100-104. See also *Karmachandravamsāprabandha* and *Karmachandravamsātōtkīrtanakāvya*.

chief of Bhattis. Zabatakhan fought for 5 months, but in the end, he had to surrender the fort to Amarachanda. In recognition of his service, Amarachanda was made *divāna* of the state.

In 1808 A.D., Sūratasimha despatched a large force under the command of Amarachanda to check the march of advancing army under Indrarāja Singhavi, sent by Mahārāja Mānasimha of Jodhpur. However, no major incident took place and it was with the good offices of Amarachanda that the reconciliation between the two states was brought about.

Amarachanda was then appointed to suppress the refractory nobles of Bikaner. He carried out his task most successfully with iron hand. He exacted a heavy fine from the Thākura of Saraubi and then attacked Ratanasimha Baidvant and hanged him on the spot. He next invaded Bhattis and ruthlessly butchered them all except one. Soon after, he attacked the leading Thākura chiefs Naharasingha and Pūrasimha and imprisoned them. In 1815 A.D., he was sent with an army against Sivasimha of Churu, who committed suicide. And thus, Churu fell into the hands of Amarachanda. Mahārāja Sūratasimha highly appreciated his services and conferred on him the special honour.

The continuous success of Amarachanda Surāṇā could not be borne by his enemies who formed a conspiracy to bring about his downfall. In 1817 A.D., he was falsely accused of intriguing with Amīrakhān, the leader of the Pīṇḍārīs, and was executed in a most brutal manner by the Mahārāja.¹

UDAIPUR AND JAINA STATESMEN

SHELTER TO PRINCE UDAISIMHA BY ĀŚĀŚĀHA: The Udaipur state was served by a number of Jaina soldiers, statesmen and administrators with singular devotion and loyalty. One of them is Āśāsāha who was the *Kiledāra* of Kumbhalmer. He afforded asylum to the infant prince Udaisingha against the clutches of Banavira. Although in the beginning, when Pannā Dhāya approached him for protection of Udaisingha, Āśāsāha was reluctant to give him shelter. But later on, it was on the persuasion of his mother that he acceded to the request of Pannā. In order to maintain secrecy, he began to call Udaisingha as his nephew. When Udaisingha came of age, Āśāsāha along

1. *Some Distinguished Jains*, pp. 71-74.

with a handful of chiefs installed Udaishimha on the *gaddi*, and this saved the dynasty from ruin.¹

LOYALTY OF MEHATA CHILAJI: Another officer who proved loyal to Udaishimha in his hour of crisis was Mehatā Chilajī. Though he was the *Kiledāra* of the fort of Chitor under Banavīra, his real desire was to restore the fort to the rightful claimant Udaishimha. When the latter besieged the fort of Chitor, Mehatā Chilajī sent all the secrets of the fort to Udaishimha and thus helped him in capturing the fort.²

BHĀMĀŚĀHA, THE SAVIOUR OF MEWAR: Bhāmāśāha, who was the divāna of Mahārāṇā Pratāpa, set the noble example of high sense of patriotism and loyalty. When Mahārāṇā Pratāpa was in desperate need of money to continue the struggle with the Mughal emperor, Bhāmāśāha, the embodiment of truth and loyalty, came to his help and disclosed the secrecy of the hidden treasure, as it was written in *bhaṭ*, which was under his possession. This enabled Mahārāṇā to collect his scattered forces and to renew war against Akbar. The result was that Rāṇā Pratāpa in a short campaign regained the whole Mewar except Chitor, Ajmer and Mandalgarh.³

MILITARY AND PHILANTHROPIC DEEDS OF DAYĀLADĀSA: Saṅghavī Dayāladāsa, Divāna of Mahārāṇā Rājasimha, was a great general and philanthropist. When Mewar was attacked by Aurangzeb in 1679 A. D., Dayāladāsa fought on the side of Mahārāṇā and gave an example of undaunted heroism. Besides, Dayāladāsa was also sent to check the advance of the Mughal forces from the side of Malwa.

Not only the military general but he was also deeply religious minded and a devout Jaina. It was on account of his personal efforts that Mahārāṇā issued orders for the observance of *ahimsā* in the area of *Upāsara*. Dayāladāsa also constructed a beautiful Jaina temple in the shape of a fort on the mountain just near Rājasamanda.⁴

MEHATĀ AGARACHANDA AS A DIPLOMAT AND STATESMAN: Mehatā Agarachanda proved himself to be the successful diplomat and able statesman of the eighteenth century A.D. At this time, the political situation of India as well as of Mewar was surcharged with fear and suspicion and

1. HOO, pp. 70-71. 2. Ibid., pp. 71-72

3. *Udaipurarūjya kā Itihāsa*, pp. 1304-05, and *Vīravinoda*, p. 251.

4. *Udaipur Rājya Kā Itihāsa*, pp. 1304-05.

anarchy was rampant. The props of the Mughal empire seem to be failing and the Marāṭhās taking advantage of such situation were plundering and devastating the territory. In Rajasthan too, the princes were disunited and were indulging in mutual quarrels and family feuds. Mahārāṇā Arisimha was a man of unscrupulous temperament. As a result of it, his faithful Saradāras became hostile to him and coquetted with the Marāṭhā chiefs. The Marāṭhās inflicted a severe defeat on Mahārāṇā and forced him to pay a heavy war indemnity. Mahārāṇā could pay only 33 lakhs and for the rest, he gave the districts of Jivādā, Jiram and Nīmach etc. to Sindhia. Taking advantage of the weakness of Mahārāṇā, Holkar also occupied the fertile area of Nimbādā. Under such state of affairs, Mahārāṇā made Mehatā Agarachanda his Dīvāna.

With uncommon tactfulness and personal intrepidity, Mehatā succeeded in bringing about a rapprochement between the two rival and hostile groups of the Sardāras and thus restored peace. In order to achieve this object, he occupied Mandalgarh which was the stronghold of the rebellious Sardāras. Naturally, this pleased Mahārāṇā who first appointed him as the governor of Mandalgarh and afterwards gave him the *pattā* of that place.

Agarachanda again came to Mahārāṇā's rescue when fictitious Ratanasimha organized a conspiracy with the help of Sindhia and some of the Mewar Chiefs. Though Mahārāṇā's forces fought with undaunted heroism, they were defeated; and Agarachanda and other chiefs were made captives. He was asked by the Marāṭhās to recognize Ratanasimha as the rightful claimant but, true to his master's loyalty, he declined to do so. Any how with the help of Sīvachanda, he was able to free himself from the clutches of the enemy.¹

Mehatā Agarachanda also served Mahārāṇā Bhīmasimha who gave shelter to Chūṇḍāvatas of Rāmpura. This incited the anger of Sindhia of Gwalior who sent forces against Mahārāṇā under the command of Ākhā and Lākḥā. A dreadful battle was fought and in the end, Mehatā Agarachanda emerged victorious. When the chief of Shahpura took away the district of Jahazpur, Mehatā Agarachanda fought against him and seized Jahazpur back.

Mehatā Agarachanda was not only a skilful general but also an able administrator. He successfully carried on the administration of Mandalgarh

1 *Udaipurarājya Kā Itihāsa*, pp. 1311, and HOO, pp. 77-82

by providing facilities to the people. He constructed tanks and repaired the fort. He was also a man of letters. In his last days, he wrote some works which reflect upon his diplomatic insight and scholarship.

FARSIGHTEDNESS OF MEHATĀ DEVĪCHANDA: Mehatā Devīchanda was a farsighted statesman. He was also truthful and highly devoted to his master and state. When under some pressure Mahārājā Bhīmasīmha became ready to hand over the fort of Mandalgarh to the famous Jhālā Jālimasīmha, Devīchanda paid no heed to his instructions and continued to occupy the fort. Being a farsighted statesman, he knew the future dangers. Jhālā Jālimasīmha made preparations to annex Mandalgarh. First of all, he constructed a fort at Luhandi near Mandalgarh for invasion. Not only this, he occupied three villages of Mewar. Devīchanda at once attacked Jhālā, routed his forces and forced him to flee away. Mahārājā became highly pleased and wanted to offer him the post of Chief Ministership. He declined to accept and remained only a chief councillor.¹

JAINA STATESMEN OF JAIPUR

In the history of Jaipur, the Jaina statesman occupy a high and prominent place. About fifty Jainas acted as Divānas and rendered valuable services to the state. Under their patronage, Jainism made a great progress. They got various copies of the Jaina Sāstras prepared and constructed a number of temples and images. They were also warriors and good administrators. The achievements of some of them shall be described here.

WARLIKE DEEDS OF VIMALADĀSA: Vimaladāsa was the Divāna of both Mahārājā Rāmasīmha I (1668 A.D.—1690 A.D.) and Viśanasīmha. He was a great warrior and lost his life in the battle of Lālasoṛa. A *chhutrī* was also built in his memory.

RESTORATION OF THE KINGDOM OF AMBER BY RĀMACHANDRA: After Vimaladāsa, his son Rāmachandra became the chief minister who served both Viśanasīmha and his successor Sawāi Jayasīmha. He restored the kingdom of Amber to Sawāi Jayasīmha. In 1707 A.D., the Mughal emperor Bahādura Shah invaded Amber and occupied it. He appointed Saiyyad Hussain as the governor. Jayasīmha abandoned his kingdom along with his chief

1. HOO, pp. 87-88 and *Udaipur Rājya kā Itihāsa*, pp. 1315-16.

minister Rāmachandra and took shelter under Mahārāṇā of Chitor. Rāmachandra wanted to free Amber from the clutches of the enemy. With this object in view, he organized his forces which compelled Hussain Khān to leave Amber in favour of Sawāi Jayasimha. In recognition of his services, Mahārāja assigned him a piece of land and his name also began to appear on his coins. Formerly there was written Dīvāna Rāmachandra on the golden coin but now 'Bande Dīvāna Rāmachandra' was inscribed.¹

Rāmachandra was also famous as a man of justice. When there was a possibility of conflict between the chiefs of Jodhpur and Jaipur over the partition of Sambhar, he was appointed as an intermediary from both the sides. He divided Sambhar equally between the two parties and his decision was accepted. In return of his services, he was given about 5000 maunds of salt yearly.

DEVOTION OF Kṛipārāma TOWARDS HIS MASTER: Another able Jaina statesman of Sawāi Jayasimha was Kṛipārāma who was an envoy at Delhi. He was the faithful servant of his master. Vijayasimha, the rival of Sawāi Jayasimha, won the Mughal emperor and his vazir Kamaruddin to his side by a promise to give five crores of rupees and five thousand cavalry. Rāva Kṛipārāma knew the secrecy of the plot through Daurankhan and cautioned his master. Jayasimha took the measures of safeguard against his enemies. He became highly pleased with Kṛipārāma and gave the village of Manohrapura to him.²

VIJAYARAMA CHHĀBARĀ AS A DIPLOMAT: Vijayarāma Chhābarā was also one of the ministers of Sawāi Jayasimha. The sister of Sawāi Jayasimha was going to be married to the Mughal emperor Bahādurshah, but it was due to the efforts of Vijayarāma Chhābarā that she was married to Rāva Budhasimha Hāḍā, the king of Bundi. Further, as a successful diplomat, he became successful in bringing the hostilities between the Mughal emperor Bahādurshah and Sawāi Jayasimha to a close.

HARISIMHA AS AN ADMINISTRATOR: Sawāi Jayasimha obtained the *Ijārā* of the Sekhāvātī district from the Mughal authorities. He, therefore, intervened in this affair for the first time in 1726 A.D. and 1727 A.D. He appointed a competent banker named Harisimha to collect the tribute. The

1. *Viravāṇī*, I, pp. 68-83 and *Rājputāna Kā Itihāsa* by Ojha, pp. 915-16.

2. *Annals & Antiquities of Rajasthan*, p. 592.

Qaimkhani Nawabs held this place as *watan* for more than a century. At first, the Qaimkhani chief declined to pay the tribute; and disturbances also took place before the authority could be established. As the troops under the command of Harisimha were insufficient to secure the Darbar's possession in Jhunjhunu, he entered into a series of agreement with local leaders to secure their assistance in suppressing the trouble. In the end, he became successful in establishing the authority of Sawāi Jayasimha in Sekhāvātī.¹

RĀYACHANDA AS A DIPLOMAT: The marriage question of Kṛishṇākumārī between the rulers of Jaipur and Jodhpur was settled by the efforts of Rāyachanda. Kṛishṇākumārī, the daughter of Mahārājā Bhīmasimha of Udaipur, was first going to be married to the ruler of Jodhpur. As the ruling chief of Jodhpur died before the marriage, it was decided to marry her to Jagatsimha, the chief of Jaipur. This was considered to be an insult of the Jodhpur House by Mahārājā Mānasimha. In about 1805 A.D., the preparations for the struggle started on both the sides. Any how Rāyachanda settled the question peacefully between the two parties. Both Jaipur and Jodhpur chiefs promised not to marry Kṛishṇākumārī. The sister of Jagatsimha was married to Mānasimha and the daughter of Mānasimha was given to Jagatsimha.

The peace thus established could not last long. Again, there started a struggle on the question of Dhoṅkalasimha. Hearing the news of the invasion of Jaipur by Rāṭhoda forces with the help of Amīrakhān, Jagatsimha had to raise the siege of Jodhpur fort and march towards Jaipur. At this critical time, Rāyachanda by giving bribery of one lakh won Amīrakhān to his side and saved both the town and life of his master.

SIVAJĪLĀLA AS ADMINISTRATOR AND WARRIOR: Sivajīlāla became famous both as an administrator and warrior. There was no systematic order in the collection of Muamala during the reign of Mahārājā Pratāpasimha and there were several irregularities. Sivajīlāla became successful in removing them all and collecting a large amount of money. He achieved a remarkable success in the task of the production and the distribution of salt entrusted to him. He also participated in several battles fought by the Mahārājā of Jaipur against the Piṇḍārīs and Rāṭhoda. In appreciation of his services, Mahārājā of Jaipur gave him special honour.

1. *Report on Panchāpana Singhānā*, pp. 9-10, See also *A report on the Land Tenures and Special powers of certain Thikanodars of the Jaipur State*, pp. 45-46.

SAṄGHĪ JHOTĀRĀMA AS A DIPLOMAT: Saṅghī Jhotārāma was a shrewd diplomat in the nineteenth century A.D. Such was his powerful influence in the court of Jaipur that Tod remarked it as the faithless court, the Jhootā darbāra and the Baniyārāja. But these expressions indicate only the partisan character. It was only due to the prejudice of the author against the hesitation of Jaipur state in accepting the British alliance because of the influence of Jhotārāma who knew the future consequences. The British Government took Bairīsāla of Samod, the leading nobles of the state to their side. Between Jhotārāma and Rāvala Bairīsāla, there came into existence the deadly enmity. In order to bring the downfall of Jhotārāma, schemes were devised. He was credited with the crime of murdering his young master in 1835 A.D. When he knew the jealousy, he himself resigned the post of ministership. He was ordered to go to Dausā, where he was kept under strict restrictions. He could neither write nor read. Santris and Chaparasis remained there to guard him. Even after that, the plots were devised by Rāvala Bairīsāla who was in power.

In 1835 A.D., the assault was committed upon the person on the British Resident Major Alves when he was returning from a visit of ceremony at the palace. It caused the death of Mr. Blake, the assistant agent to the Governor General. Jhotārāma was residing at Dausā under confinement. He with his brother and son were arrested because some letters were seized both at Dausā and Agra. As a matter of fact, these letters seem to be forged. For the trial of this case, the court met in 1836 A.D. The judges appointed for the trial were the puppets in the hands of the British Government. He and his brother were sentenced to death by the court but the Governor General in Council however took a different view of this case. The sentences of death in their case was commuted to imprisonment for life and the fort of Chunar was designated as the place of their confinement¹

The numerous Jaina statesmen, soldiers and administrators who served various important states of Rajputana for several centuries wielded naturally a great influence in the respective states. Their influence was very helpful to the spread and dissemination of Jainism in Rajasthan. They secured respect for Jaina Sādhus, arranged maintenance of Jaina temples, helped in

1. *Jaipur State Trials*,

running Jaina schools, encouraged the well-equipped Jaina libraries, and in several other ways ensured respect for Jainism even by those who were not its followers. Rajasthan has been ruled for the last one thousand years by Rājputs who had no hesitation in shedding the blood. That Jainism flourished in their dominions is due to the influence of the Jaina Sādhus and the leading Jaina house-holders. Besides, there were a large number of Jaina businessmen and almost in every state, a few of them even multimillionaires. Some of them were mighty bankers and the Rājput rulers who suffered from the chronic want of necessary funds for maintaining the armies and running the administration depended mostly on loans from these rich magnates; and what is true of the rulers, was true in still greater degree of the people in general in all the states. Thus, the mercantile Jaina community wielded a great influence in the society; and their religion was naturally respected by the people. It is due to the influence of Jainism that the population of Rajasthan ruled by Rājputs remained vegetarian in larger majority than any other part of India.

CHAPTER VIII

CONTRIBUTIONS OF JAINISM TO RAJASTHAN

In the foregoing chapters, an attempt has been made to describe the role which Jainism has played in what is now known as the state of Rajasthan. According to the traditions, Jainism has existed in this region since times immemorial; but from the eighth century onward, it has been a great cultural force. It has enriched the culture of this state by making remarkable contributions to its art and literature and has raised the standard of ethics and morality by its rational preachings.

The wonderful temples of Mt. Abu, the Dhāḍīnakā Jhomparā of Ajmer and the Sāṅgāner Jaina temple are edifices of which any nation can be proud. The general plan, the artistic details, the lovely and delicate material of the Abu temples and the immense wealth lavished on them form the subject of several books or chapters written by recognized authorities on art. The Dhāḍīnakā Jhomparā with its most artistically designed pillars, brackets, lintels and ceiling panels rivals any building of Fatehpur Sikri or earlier building of the Hindu period and shows how anxious the Jains were to create artistic and attractive surroundings for the students so that they might

pursue their studies in ideal environments. There are scores of Jaina temples spread all over Rajasthan and particularly in Western part of it formerly known as Sirohi state and Western Marwar. Every one of these buildings is well planned and designed simply but beautifully decorated and executed with the chastity and simplicity of taste.

The contributions of Jainism to the art of iconography are not insignificant. There is neither the wealth of variety as we find in Hindu temples, nor do we find emotional poses which form the most distinctive features of several Brāhmanical temples. On the other hand, we find the statues of the Tirthaṅkaras, the several Jaina goddesses, the carved illustrations of the various Jaina stories or phases of Jaina religious life; and they all indicate that the Jainas did not lag behind in contribution to the Rajasthan art of iconography. The statues of Tirthaṅkaras indicate a serenity of pose and remarkable proportion as laid down by Jaina Sāstras. The statues of goddesses show remarkable rhythm and balance. The group of statues show that the Jaina artists knew the art of blending and harmonising. Of course, the sculptors were common for the Jainas and Hindus; and the general ideas were also not diametrically opposed, but the Jaina artistic ideology did not indulge in exuberance. It imposed upon itself the necessity of pose and restraint and thus made the Jaina art so much emotional and inspirational.

The Jaina paintings in Rajasthan are of various types. There are collections of miniature paintings in private possessions, illustrations in Jaina books particularly in Jaina Purāṇas, pictures of cities, their bazars, transactions and various other activities in the invitation letters known as *Viññapti-patras* which were presented to Jaina Sādhus by the representatives of various cities where they were invited to deliver discourses. Besides these, the covers of the books, the walls of the temples, the *āsanas* and *Chokīs* used there are sometimes painted with beautiful human figures of large variety and floral designs. The wealth of art of painting is very remarkable contribution made by the Jainas; and our study of this art in Rajasthan cannot be called complete unless we make a thorough study of Jaina art of painting. The most distinguishing feature of Jaina art is its complete avoidance of amorous aspect of life; and what is further striking is this that it does not suffer in its depth, extent and appeal for want of it. The miniature paintings exhibit a large variety. There are paintings depicting a single individual, a Sādhu, a

Grihastha or a ruler etc. There are pictures of assemblies, religious discourses, processions etc. Then, we have pictures of animals and birds and various floral designs meant for decorative purposes. The most remarkable paintings are those contained in the invitations extended to Jaina Sādhus. They show the remarkable variety of details, remarkable not only for art of blending of colours but also for throwing great light on the contemporary social, religious and economic life of the times. Taken altogether, the paintings indicate that the art has reached the high stage of progress.

The literacy among the Jainas has always been the highest. Being the business community, every one of them has to acquire at least the knowledge of 3 R's. Their ladies also are mostly literate. This is one of the many reasons why the largest number of ministers in Rajasthan have been Jainas. This has been their great contribution to the intellectual life of the state. The Jaina Sādhus are all of them more or less quite educated and some of them have been even great scholars. Even the Sādhus possess knowledge far above that of an average man. It can be safely said that the contribution of the Jaina Sādhus to the various aspects and phases of literature both Sanskrit and Hindi is as important as that of the Brāhmanical scholars. A large number of books not only on Jaina philosophy, logic, ethics, sociology and history but also on literature, poetry, dramaturgy, astronomy, mathematics etc. indicate the extent of their range of interest. Of the greatest importance is the contribution of Jaina writers to Hindi literature. The oldest books in Hindi *Diṅgala* and *Brajabhāṣā* are by Jaina authors. They date as back as the fourteenth century and are preserved in the various Jaina *Bhaṇḍāras* of Rajasthan subject to study for the history of the growth of Hindi language.

The influence of Jainism on the general moral life of the masses has been considerable. Jainism lays the greatest emphasis on the cultivation of morality, life of abstinence, restraint and on progressing self-effacement. Hence we find that though they have been the richest community in Rajasthan, not more than a few of them married more than one wife. Even during the period when polygamy particularly among the wealthy was the order of the day, this had good effect upon those who came into contact with them and the Jainas being either businessmen or officers, their contacts were very wide. Among the Jainas, there were also great builders and philanthropists who supplied livelihood to thousands of people and gave immense charities for the

benefit or relief of humanity. Such humanitarian works and activities of the Jainas created a very healthy atmosphere in the region and inspired others, who were equally well placed in life to follow the noble and lofty example. Thus they preached not by precepts but by practice. It is no exaggeration to say that the general philanthropic tendency of the wealthy magnates of Rajasthan is due to the influence Jainism has exercised during the last twelve hundred years on the people of this area.

The Jaina community as a whole is strictly vegetarian. This has had a very healthy influence on the entire population. The Vaiśyas and the Brāhmaṇas, who came into their contact, became strictly vegetarian in Rajasthan whereas those of Bihar, U.P. and Punjab are mostly non-vegetarian. The masses of this state are also practically vegetarians. Even the Jats mostly avoid meat eating. The Rājputs, whose profession has been fighting, are non-vegetarian; but among them also, there are quite a number of people who are vegetarians. The Jaina practice of feeding and sustaining the birds and ants has been adopted widely by the Hindu community also. In fact, so far as the life and conduct of the majority of people is concerned, there is no difference between a Jaina and non-Jaina. Ethically and morally, they are all one and in the upper strata of society except of course Rājputs, it is not easy to distinguish between the general way of life of a Jaina or a Hindu. It is only when we probe a man as to his ancestral or personal faith, then alone we can identify a Jaina otherwise their living and thinking are much alike.

The principle of *ahimsā* is mainly a Jaina doctrine. It has a place in Hinduism wherein its history is long and continuous but it is Jainism which lays particular emphasis on it. In fact, this stress on *ahimsā* has been the main argument of the Jainas against popular Hinduism whose protagonists found no point of defence when faced by Jaina teachers. This is why Jainism made such a rapid progress during and after the reign of Harsha and became very popular in Rajasthan especially among the upper classes from the eleventh century onwards. In every day life, *ahimsā* is the guiding principle and regulating force in Rajasthan. *Ahimsā* as understood and practised today in this state is mainly the Jaina doctrine, though of course, it was never foreign to the essential principles of Brāhmaṇism. The Hindu attitude towards Jainism has been one of sympathy and tolerance. The Rājput rulers have respected the Jaina Sādhus and patronized Jaina community and the difference

in these religions and philosophical outlook has been generally ignored and hardly ever over emphasized. But one point on which there has been complete unanimity both in theory and practice is the principle of *ahimsā*. Even those, who cannot practise it, do not dispute its fundamentals. It is universally admitted that all killing is bad. This is, therefore, the triumph of Jainism and its most ennobling and uplifting contribution.

The idea of Public Library is also a Jaina one. We cannot trace any Granthabhaṇḍāra of an earlier date than the Jaina Sāstrabhaṇḍāra of Rajasthan. The learned Brāhmapas had their own small collections of manuscripts but the Jaina manuscript libraries are traceable as early as the tenth century A.D. and some of them contain works not only on Jainism but on non-Jaina and secular subjects also. These manuscript libraries were sources of knowledge to the Jaina community in particular and to all others in general. Jainism, therefore, made an important contribution to the mass and higher education in Rajasthan during the centuries preceding the British era. The same thing can be said about Jaina Pāṭhaśālās. Before the introduction of the present system of education and regimentation by Government, there used to be periodical village schools and some permanent town classes arranged by the leading residents of the villages and towns. But regular Pāṭhaśālās for teaching Sanskrit and Prākṛit were generally conducted by Jaina communities in villages and cities. These Pāṭhaśālās were utilised mostly by the Jainas but a small percentage of non-Jainas benefitted by them. It would also be interesting to note that almost in every Jaina Pāṭhaśālā, there was co-education. This custom was responsible for high literacy among Jaina ladies. Of course, the co-education was permitted till about the age of ten or eleven. But this was sufficient to give the knowledge of 3 R's to the girls. The most notable feature of the Jaina Pāṭhaśālās was the simplicity of their teaching method especially the teaching of Sanskrit and Prākṛit languages. The Jaina Paṇḍitas did not care much for the classical grammars such *Aṣṭādhyāyī mahābhāṣya* or even *Siddhāntakaumudī*. They generally followed the *Kāntaravyākaraṇa* or even the simpler method of *Dhāturūpavālī* or *Śabdārūpavālī* and this gave the student the working knowledge of Sanskrit which enabled him to read and understand the books of daily use. This was a great service to the cause of Sanskrit which was at least kept alive during the periods of political tumult and turmoils.

Wherever there was a big Jaina businessman or even a small community of the Jainas, a dispensary was set up for providing medical relief not only to Jainas but to all. Before the advent of the British rule, there were number of such dispensaries all over Rajasthan and they were all started by private enterprise. Where this was not possible, certain well-known and well-tested carefully prepared specifics for the common diseases used to be distributed by the Jaina firms and the practice was adopted by non-Jaina businessmen. This afforded a great medical relief to the people during the time when there was no state organization for the purpose.

It is argued that while Jainism has popularised *ahimsā* and raised the standard of morality and ethics, it has weakened the Hindu community and made it averse to fighting and shedding blood. This argument is not baseless. The Jainas as a community are generally against fighting. Hardly ever a Jaina would enlist as a soldier; and there is not a single Jaina in the jails of Rajasthan imprisoned for committing a dacoity. The conduct of the Jainas might have made the other communities also non-aggressive and non-fighting. A Jaina cannot stand the sight of blood and flesh and cannot, therefore, do well in a battlefield. But history tells us that at least some Jainas like Virnala, Vastupāla, Udayana and Tejāgadahiya were gallant generals and military leaders who served their chiefs with remarkable loyalty and gallantry and proved equal to the generals hailing from war like races such as Rājputs, Jats and Muslims, so the general effect was to make the followers of Jainism averse to fighting which amounted to voluntary disarmament. But the principle of *ahimsā* did not prevent them from responding to the call of duty when extraordinary circumstances faced them.

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INDEX

A

- Ābeji Bhaṇasālī**, 210
Abhaśimha, 43, 219, 220, 223
Abhayachandra, 35
Abhayadevasūri, 27, 65, 204, 205
Abhayakumāra, 39
Abhayakumāracharitra, 163
Abhayakumārachaupāī, 192
Abhayakumārprabandha chaupāī, 196
Abhayapāla, 22
Abhayarāja, 185
Abhayasirīhabhaṇḍāra, 183
Abhayatilaka, 165, 167, 176
Abhidhānachintāmaṇi, 174
Abhidhānānāmamālā, 174
Abhidhānānāmamālāvṛttī, 173
Abhumandanavāmi, 198
Abirajībhaṇḍāra, 183
Abhishekaśikhi, 167
Ābū, 7, 8, 11, 25, 31, 33, 37, 40, 58, 75, 108, 110, 116, 117, 118, 119, 121, 123, 125, 131, 135, 139, 140, 161, 179, 206, 209, 213, 216, 217, 231
Abul Fazl, 210, 219
Abu zaidul, 17
Achalagarh, 31, 33, 130, 131, 133
Achalapura, 154
Āchārāṅgabālāvaśodha, 100
Āchārāṅgaśikhi, 156
Āchārāṅgasūtra, 4
Adbhudaji temple, 30, 132
Adhāśidinakā jhōmparā, 51
Adhāśidvīpa, 189
Adhyātmabārahakhaḍhī, 171
Adhyātmakamalamārtanḍa, 157
Adhyātmamahāsa, 155, 197
Adhyātmataṛaṅgiṇī, 76, 156, 158
Ādinātha, 11, 25, 29, 31, 33, 35, 37, 41, 42, 45, 48, 49, 50, 52, 75, 76, 77, 82, 85, 89, 100, 101, 102, 110, 112, 114, 116, 118, 120, 123, 125, 127, 133, 135, 143, 193, 196, 198, 210
Ādināthapurāṇa, 49, 74, 80, 82, 104, 164, 165, 187
Ādinātharāsa, 165
Ādināthastavana, 199
Ādināthastotra, 217
Ādiśvaraphāga, 168
Ādityanāga, 96
Ādityanāgagotra, 96, 99
Afghans, 51
Āgamasirī, 78
Āgamikagachchha, 60
Āgamikavastuvichārasāra, 154
Āgarachanda Mehatā, 225
Āgar Chand Nahata, 108, 181
Āghāṭa, 29, 35, 104
Āgolāī, 202
Agra, 51, 53, 92, 190, 210, 212, 230
Agrasena, 106,
Agravāla, 72, 106, 107, 192, 195, 199, 200
Agrohā, 106
Ahichhatrapura, 167
Ahidāna, 206
Ahmedabad, 90, 145, 207, 209, 211, 220
Āhora, 202
Ahorātrikāchāra, 192
Āilharagotra, 101
Āini-Akabarī, 219
Ājabagaḍha, 50
Ājaibuldan, 18
Ājamkhān, 210
Ājārī, 62, 64, 67, 89, 117, 133, 137
Ājayarāja, 19
Ājayarāja, Pāṭanī, 188
Ājayasirīha, 95
Ājikā, 72

- Ājmaganja, 147
 Ajitabrahma, 192
 Ajitadevasūri, 187
 Ajitanātha, 89, 190
 Ajitanāthapurāṇa, 190, 192
 Ajitanātharāsa, 200
 Ajitaprabhacharitra, 186
 Ajitśāntistava, 169
 Ājivikas, 10, 53, 54, 55
 Ajmer, 19, 23, 51, 60, 63, 65, 73, 74, 82,
 85, 86, 87, 93, 103, 118, 133, 154, 156,
 196, 205, 208, 219, 221, 225, 231
 Ajmoragotra, 103
 Akalanīkayatirāsa, 200
 Akbar, 14, 31, 37, 42, 43, 44, 45, 48, 81,
 130, 169, 203, 209, 210, 211, 223, 225
 Ākhā, 226
 Akhairāja, 37, 191
 Akhairāma, 46
 Akhaisirīha, 40
 Akhayarājāśrīmāla, 158, 170
 Akalanīkṣaṭakavachanikā, 171
 Aksharabāvannti, 195
 Akshayantṛitīyakathā, 162
 Alanīkārachūdāmani, 172
 Alauddīn Khiljī, 52, 176
 Alexander, 12, 55
 Ālīhā, 72
 Ālhanādeva, 21, 22
 Ālhanasirīha, 25
 Allahabad inscription, 106, 107
 Allāṭa, 27, 35, 66, 114
 Āloyanāśchhattīa, 172
 Alves, 230
 Alwar, 49, 50, 51, 63, 69, 71, 77, 95,
 115, 132, 157, 176, 195, 196
 Āma, 18
 Amarachanda Baḍajātyā, 92, 93
 Amarachandji, 189
 Amarachanda Luhāḍīyā, 195
 Amarachanda Surāṇā, 223, 224
 Amarachandasūri, 228
 Amarakośaṭīkā, 174
 Amarasāgara, 41
 Amarasar, 157
 Amarasataka, 172
 Amarasirīha, 31, 42, 220
 Amarendrakīrti, 85
 Ambaḍa, 214
 Ambadeva, 99
 Ambū, 102
 Ambarasena, 71
 Ambāvattī, 46
 Amber, 46, 49, 74, 81, 83, 84, 145, 159,
 165, 187, 194, 227, 228
 Ambeśvara, 108
 Ambikā, 9, 31, 101, 133, 134, 136, 137, 139
 Ambikāgotra, 101
 Ambikākalpa, 156
 Ambikārāsa, 200
 Ambikāstotra, 217
 Amīrakhān, 221, 222, 224, 229
 Āmnāya Baje, 103
 Āmrabhaṭa, 214
 Āmradevāchārya, 62
 Āmradevāchāryagachchha, 62
 Amṛitachanda, 159, 196
 Amṛitadharma, 182
 Amṛitapāla, 20
 Amṛitasāgara, 195
 Amṛitasāra 192
 Āṇā, 97
 Āṇahilapaṭṭana, 39, 60
 Āṇahilavāḍa, 23, 51, 89, 108, 176, 204,
 214, 217
 Anaṇḍapāladeva, 27
 Ānandaghaṭa, 170
 Ānandasāgara, 198
 Ānandasūri, 61
 Ānandasūrigachchha, 61
 Anantachūliyāsūtra, 190
 Anantadāsa, 77
 Anantakīrti, 86
 Anantanātha, 71, 77
 Anatapurā, 48
 Ānichalagachchha, 59, 60, 97, 100, 101
 Ānichalagurunānāvāllīyīkānmatasīri,
 202

Anekāntajayapatākā, 153
 Anekāntavāda-praveśa, 153
 Anekārthasaṅgraha, 174
 Aṅga, 152
 Aṅgapurukanachaupāī, 175
 Aṅgaprajāpti, 156
 Anagāradhamāmṛita, 155
 Aṇḥalladevi, 22
 Añjanārāsa, 189
 Añjanāsundarīcharitra, 163
 Aṅkurōpaṇavidhi, 167
 Āṇaladeva, 19
 Antri, 33, 34
 Anubhavaprakāśa, 159
 Anūpa Sanskrit Library, 185
 Anūpasīmha, 44
 Anuruddhabarāṇa, 199
 Anuyogadvārasūtra, 152, 153
 Anyayogavyavachchedikā, 154
 Āhṛā, 49, 78, 79
 Aparājita, 103, 141
 Apaśabdakhaṇḍana, 156
 Apavarganāmanālikākośa, 174
 Āptamīmāṃsā, 159
 Ārśdhanā, 155, 217
 Ārśdhanāpratibodhasāra, 170
 Ārśghaṭapāṭaka, 91
 Arānāthastuti-saṁgrīti, 169
 Āraṇyārāja, 25
 Arasana, 206
 Arbudaśhūmi, 8, 109
 Ardhakāṇḍa, 174
 Arhadbalin, 70
 Arhadgīta, 169
 Arham-yantra, 80, 104
 Arisīmha, 218, 226
 Arjuna, 7, 209, 217
 Arjuna Gauda, 48
 Arkakīrti, 143
 Arthasandīpīti-adhikāra, 175
 Arpārāja, 19, 205
 Arthūpā, 133
 Aruṇamaṇi, 190
 Āryachetīkā, 57

Āryarohana, 56
 Āryasuhasti, 10
 Āsā, 77
 Āśādhara, 22, 106, 155, 156, 164, 167,
 172, 173, 174, 175, 190, 192, 197, 198,
 199
 Āśādharaṇyotiśhagrantha, 199
 Āśānātha, 82
 Āśāpelli, 150
 Āśāra Bilād, 18
 Āśāśāha, 22, 4
 Aśtādhyāyī mahābhāṣya, 235
 Aśtāśhnikājayamālā, 145, 190
 Aśtāśhnikāśkathā, 161
 Aśtaka, 153, 154
 Aśtakasaṅgraha, 204
 Aśtakatraya, 157
 Aśtalakṣhī, 169
 Aśtāṅgalīḍayadyotinīṭikā, 175
 Aśtāpada, 39
 Aśtāpāhūda, 159
 Aśtārthīkāvyavṛitti, 169
 Āśiga, 165
 Āśoka, 7, 9, 10
 Āśopa, 202
 Āspāla, 75
 Āśvarāja, 20, 214, 215, 216
 Ātimuktakāthācharitra, 163
 Ātmabattīsi, 171
 Ātmadvādaśī, 170
 Ātmānuśāśana, 158, 194
 Ātmaprabodha, 194
 Ātmāvalokana, 159
 Āṭru, 36, 122
 Aurangzeb, 36, 53, 83, 138, 225
 Avanti, 13
 Avasthākulaka, 167
 Āvāśyakasūtra, 91, 153
 Āzamkhān, 211

B

Bāchchharāja, 166
 Bāḍāhaḍagachchha, 62
 Bāḍajātyāgotra, 105
 Bāḍali, 8, 75, 110, 156,

- Badhichanda, 188
 Bagherā 71, 73, 106, 118, 132, 134
 Bagheravāla Caste, 30, 36, 72, 73, 105,
 106, 125, 128, 198
 Bāhaḍa, 20
 Bāhaḍagachchha, 68
 Bahādurapura, 50, 132
 Bahādurasahāh, 227, 228
 Bāhubalacharitra, 79
 Bāhubalapaṭhaḍi, 202
 Bāhubali, 140, 143
 Bāhubalicharitra, 195
 Bahudravypura, 50
 Bahuphanāgotra, 98, 99
 Bāijñānasrīgīta, 202
 Bairāt, 7, 9, 16, 48
 Bairāṭla, 43, 230
 Bāisāntīgīta, 202
 Bajagotra, 104
 Bakhatarānu, 47, 92, 162
 Bakhatarānu, 43
 Bakhatarānu, 22, 0
 Balabhadraśāsa, 200
 Bālabodhakāśrakakhaṇḍana, 202
 Bālachandra, 207, 208
 Baladevāchārya, 71
 Baladevapāṭani, 171
 Bālājī, 71, 122
 Balaprasāda, 27
 Bālāsikshā, 174
 Bālātākāragana, 60
 Bālesara, 202
 Bālī, 113, 137
 Bālotarā, 63, 67, 97, 202
 Bāmanavāḍa, 38
 Bambhaṇavāḍa, 161
 Bambīgotra, 96
 Bāpa, 161
 Banārasidāsa, 92
 Banavira, 224, 225
 Bānsakhoha, 49, 84
 Bansala, 107
 Banawārā 32, 34, 73, 107, 133
 Banṭha, 97
 Banṭhiyāgotra 97
 Bappanāga, 98
 Bappasūri, 19
 Bārā, 4, 35, 73, 112, 174
 Barābara Hills, 10
 Baraḍi, 209
 Baraḍiyāgotra, 98
 Bārakhakhāḍīśāstra, 201
 Bārner, 60, 155, 163, 202
 Baroda, 33, 143
 Basantagādh, 16
 Basantakīrti, 90
 Basantarāma, 87
 Baswā, 159, 165, 196
 Bavla, 220
 Bayānā, 27, 28, 66, 133, 195, 210
 Bawar, 145, 146, 197
 Benaras, 217
 Bhābhru, 7
 Bhāḍāka, 31
 Bhāḍākaḍgotra, 96
 Bhāḍavā, 93, 192
 Bhāḍdalapura, 73
 Bhāḍiyūva, 22
 Bhādrabāhu, 9, 55, 152
 Bhādrabāhucharitra, 165
 Bhādrasar, 113
 Bhādrasāra, 216
 Bhādrasārasūri, 89
 Bhāgachanda, 200
 Bhāgavānadāsa, 45
 Bhāgavati Ārādhanā-bhāḥā, 160
 Bhāgavati Ārādhanā-ṭīkā, 158
 Bhāgavatiḍāsa, 192
 Bhāgavatiḍātra, 8, 54, 160, 194
 Bhāinrū, 135, 146
 Bhānāsāgotra, 105
 Bhākara, 43
 Bhākhara, 68
 Bhaktāmarastotra, 147, 159, 189, 193,
 195, 198
 Bhaktāmarastotra-bhāḥā, 170, 190
 Bhaktāmaravṛttī, 169, 170
 Bhaktāmarodyāpana, 168

- Bhaktilābhagaṇi**, 156
Bhāmā, 42
Bhāmāśāh, 225
Bhāṇa 91
Bhāṇasāla, 95
Bhāṇasālis, 95
Bhāṇasāligotra, 95
Bhāṇḍā, 127
Bhāṇḍārī, 22, 31, 96, 102
Bhandarkar, D. R., 11, 110, 121
Bhandarkar, S. R., 181
Bhāṇḍāsara, 127.
Bhāṇḍāvatagotra, 101
Bhāṇḍiyāgotra, 101
Bhāṅghūr, 115, 132
Bhānuchandra, 175
Bhānuchandracharitra, 186
Bhānuchandra Upādhyāya, 161
Bhanukīrti, 85, 199
Bhanwarlal Rampuriyā, 185
Bhāradvājagotra, 100
Bhārāja, 63
Bhāramala, 45, 49
Bharata, 140, 143
Bharateśvarābhyaṇḍaya-mahākāvya, 167
Bharatpur, 27, 66, 163, 165, 193
Bhāravī, 181
Bharoch, 206
Bhartṛibhaṭṭa, 29, 66
Bhartṛihari, 167
Bhartṛihariśataka-bhāṣhāṭikā 172
Bhartṛipatṭa, 27, 28, 35
Bhartṛipura, 29, 66
Bhartṛipuriyagachchha, 30, 66
Bhaṭṭevara, 66
Bhaṭṭibhava 16
Bhaṭṭi Rājputa, 38
Bhaṭṭotpala, 199
Bhāu, 201
Bhāvadāragachchha, 62
Bhāvadevāchāryagachchha, 62
Bhāvadevasūri, 62, 122
Bhāvadīpikā, 159
Bhāvaharshakharataraśākhā, 60
Bhāvaharshopādhyāya, 61
Bhāvanāpaddhati, 167
Bhāvanāpāñchavimśati-vratākathā, 161
Bhāvapramoda, 157
Bhāvasaṅgraha, 199
Bhāvasaptatīkā, 157
Bhāvasātaka 156, 169
Bhāvasīrṇha, 219
Bhāvavijaya, 157
Bhaviśhyadattacharitra, 45, 80, 165
Bhavisadattachariu, 194
Bhaviśhyadattachaupāi, 170
Bhaviśhyadattakathā, 161, 162
Bhavyakumudachandrikā, 155
Bhikamajī, 91, 92
Bhikṣhā, 48
Bhīllanūla, 161
Bhilsā, 159
Bhīlwārā, 200
Bhīma, 25, 213, 215
Bhīmanī, 97
Bhīmupallī, 208
Bhīmupallīya, 67
Bhīmupallīyagachchha, 67
Bhīmasena, 40
Bhīmasī, 40
Bhīmasūnha, 147, 216, 226, 227, 229
Bhīmeśvara, 108
Bhīṇḍāra, 200
Bhīmāl, 7
Bhīmāsara, 186
Bhīvaḍḍā, 22
Bhoja, 72
Bhramaragīta, 194
Bhrīgukachchha, 214, 217
Bhūpāla, 155
Bhūpāla-chaturvimsatīkā, 155
Bhūpālāstavana, 200
Bhūpatā, 72
Bhūshapa 51, 201
Bhūshapakīrti, 85
Bhuvana bhaktibhaṇḍāra, 183

Bhuvanabhūṣaṇa, 86
 Bhuvanakīrti, 75, 76, 85, 86, 87, 156, 201
 Bhuvanasundara, 99
 Bīdāsara, 186
 Bihar, 45
 Bihārī, 181, 189
 Bihārisatsaī, 189, 190
 Bijapur, 26
 Bijaulia, 20, 23, 72, 78, 105, 118, 164, 167
 Bīkājī, 43, 127
 Bikaner, 7, 41, 43, 44, 52, 113, 128, 129, 131, 133, 147, 148, 156, 157, 158, 162, 164, 177, 183, 185, 212, 220, 221, 222, 223, 224
 Bilāḍā, 43
 Bilāḍdūrī, 17
 Bilāḍgotra, 105
 Bindusāra, 9
 Bisalpur, 209
 Bisāosavāla family, 211
 Blake, 230
 Bodhasāra, 158
 Boharāgotra, 104
 Bohītha, 82, 97, 103
 Botharāgotra, 97
 Bokaḍapādāshāh, 52
 Bokadiyāgachehha, 69
 Brahmaṇas, 12
 Brahmā, 138
 Brahmābodha, 157
 Brahmaḍatta, 17
 Brahmaḍeva, 189
 Brahmāgyānasāgara, 199
 Brahma Jinadāsa, 156, 164, 165, 167, 170, 193, 194, 198, 200
 Brahma Kapūrachandra, 193
 Brahmaliptika, 57
 Brāhmaṇas, 12, 13, 15, 21, 24, 29
 Brāhmaṇagachehha, 64
 Brāhmaṇavāḍa, 37
 Brāhmaṇamahāsthāna, 64
 Brahmanemidatta, 192

Brahmāñī, 71, 134
 Brahma Rāyamala, 162, 166, 170
 Brahma Sādhāraṇa, 192
 Brahmavastupāla, 199
 Brahmavilāsa, 192
 Brahmāśāsoḍhara, 200
 Brihadgachehha, 5, 7, 64, 100
 Brihad Jñānabhaṇḍāra, 181, 183
 Brihadśākhā, 101, 102, 103
 Brīhatkathākośa, 190
 Brīhatsiddhachakrayantra, 199
 Brīhattapāgachehhaḡurvāvali, 193
 Buddha, 17, 56
 Buddhism, 17, 56, 204
 Buddhiṣṭa, 16, 18
 Buddhasimha, 40, 228
 Buddhiprakāśa, 197
 Buddhiraśāyaṇa, 192
 Buddhiśāgarasūri, 89, 172, 204
 Buddhisamiddhi, 155
 Buddhivilāsa, 92
 Budhajana, 171
 Budhajanasatsaī, 171
 Budhajanaśāsa, 171
 Bühler, 5, 7, 181
 Bundi, 16, 162, 170, 198, 199, 228

C

Cambay, 207, 211, 212, 214, 215, 223
 Chāchiga, 207, 214
 Chāchugadeva, 23, 30
 Chāhaḍa, 214
 Chaitragachehha, 65
 Chaitrapurīyagachehha, 29
 Chaitravāṇagachehha, 65
 Chaitravālanagara, 65
 Chaitryavandanakulaka, 155, 167
 Chaitryavāśī, 20
 Chakreśvarasūri, 36
 Chāḷukyas, 4, 25, 115, 120, 176
 Chamatkārahintāmanibālāvabodha, 175
 Champā, 34, 75
 Champakaśreshṭhichaupāī, 171

- Champārāma, 160
 Champāvati, 45, 82
 Champāvatiśīlakalyāṇaka, 200
 Chāmunḍā, 215
 Chāpachālagachebha, 68
 Chāpakyantiṭṭābbā, 177
 Chāpachaneśvara, 108
 Chaṇḍaka, 121
 Chāṇḍakheḍī, 36, 84, 128
 Chaṇḍālechāgotra, 101
 Chaṇḍaliyā, 96, 99
 Chandanabālārāsa, 165
 Chandanacharitra, 164
 Chandanashashṭīkathā, 161
 Chandanavīhāra, 23
 Chandrīdūtākāvya, 186
 Chandragachchha, 60, 102, 105
 Chandragupta, 9, 11, 55, 100, 110, 130
 Chandrakevalīcharitra, 163
 Chandrakīrti, 45, 74, 77, 80, 81, 82, 168, 173
 Chandrakula, 60
 Chandraprabhā, 173
 Chandraprabhacharitra, 49, 79, 60, 164, 182, 190, 201
 Chandraprabhāpurāṇa, 195
 Chandraprabhāsvāmīvivāhala, 198
 Chandraprabhu, 95, 189
 Chāṇḍrasāva, 101
 Chandratilaka, 163
 Chāṇḍavati, 25, 117, 161, 213, 216
 Chandronmīlanatikā, 202
 Chāṇḍadeva, 207
 Chāṇḍā Mehatā, 209
 Chāpā, 76
 Chārana, 56, 57
 Chāranayantra, 79
 Chārapratyēkabuddharāsa, 171
 Charcharī, 154
 Charchāgrantha, 159
 Charchāsāṅgraha, 158
 Chāritradharma, 163
 Chāritranandana, 157
 Chāritraratnagaṇi, 168
 Chāritrasāra, 159, 165
 Chārpaṭasataka, 197
 Chārudattaprabandha, 200
 Chātsū, 45, 46, 48, 49, 74, 79, 80, 81, 82, 115, 138, 210
 Chatuhashṭīyogīnyantra, 144
 Chaturbhujayati, 183
 Chaturdaśagunasthāna, 191
 Chaturdaśavaravāḍasthala, 173
 Chaturmāsikāholikāparvakathā, 162
 Chaturmāsikaparvakathā, 161
 Chaturvidhānakavitta, 196
 Chaturvīmśatījinastavana, 170
 Chaturvīmśāśandhānavopajñāṭikā, 170
 Chaturvīmśatistavana, 196
 Chaturvīmśatīrtihāṅkarastotra, 168
 Chaturvīmśatījinastotra, 168
 Chatuśtrīmśadulhikādvādaśaśatodyā-
 paṇā, 156
 Chaubisi, 188
 Chaubisīrtihāṅkarapūjā, 194
 Chaudharis, 127, 131, 197
 Chaudharīgotra, 104
 Chaubāna, 19, 20, 115, 118, 155
 Chāvaḍā, 23
 Chelā, 81
 Chetanapudgaladhamāta, 201
 Chhābhāḍāgotra, 155
 Chhābhāḍā, 167
 Chhābhāḍhālā, 171
 Chhābhāḍāgotra, 100
 Chhāṇḍaratnākara, 199
 Chhāṇḍasāstra, 173
 Chhāṇḍasataka, 202
 Chhāṇḍasīromaṇi, 173
 Chhāṇḍonśāsana, 173, 182
 Chhāṇḍovatamsā, 173
 Chhāpara, 186
 Chhātībā, 184
 Chhātrasena, 71
 Chhechhadiyā, 20
 Chhedasūtra, 152

Chhīhaḍa, 184
 Chhīhala, 185
 Chhitara Tholiyā, 162
 Chidvilāsa, 159
 Chhīaji, 225
 Chintāmanipāravanātha, 39, 40, 52,
 127, 131, 173, 201
 Chintāmanipūjā, 156
 Chintāmaniyānta, 148
 Chitor, 7, 17, 26, 29, 30, 31, 73, 74, 77,
 80, 90, 107, 112, 114, 125, 132, 153,
 154, 161, 168, 173, 205, 206, 225,
 228
 Chitragati, 141
 Chitrakāvya, 166
 Chitrakūṭa, 29, 203
 Chitrakākhā, 28
 Chitrānandin, 71
 Chittoḍā caste, 107
 Chokhā, 81
 Chomu, 104
 Chontana, 202
 Chopāḍgotra, 39
 Choradiyā, 99
 Chuḍā, 98
 Chuhaḍasimha, 49
 Chūṇḍā, 95
 Chunār, 230
 Chunnīlāla, 194
 Chūru, 186, 224
 Cousens, 161
 Cutch, 24

D

Dabalāni, 199
 Dabāni, 25
 Daboht, 147
 Dadābhāi, 19
 Daḍrāo, 96
 Dāgā, 98
 Dāgāgotra, 99
 Dalal, C. D. 181
 Dalapatasimha, 44
 Dalapatavijaya, 172
 Dāmaji, 220

Damayantīkathā, 161
 Dāmodara, 201
 Dānādiehaḍhāliyā-evaṃ-kshamā-
 chhattīsi, 172
 Dānasāgarabhaṇḍāra, 183
 Daṇḍakṛpīti, 156
 Dāntā, 87
 Darśanasāra, 4, 70, 158
 Darśaṇi, 212
 Daśalakṣhaṇakathā, 194
 Daśalakṣhaṇayānta, 48, 75, 81, 82,
 104
 Daśalakṣhaṇodyāpana, 168
 Daśaśrāvaka-charitra, 126
 Daśaśrutaskandhavṛtti, 168
 Daśavaikālikasūtra, 153
 Dattāni, 26
 Dattilāchārya, 16
 Daudāgotra, 101
 Daulatārāma, 87, 158, 159, 162, 165,
 171
 Daurānkhān, 228
 Dausā, 103, 169, 191, 230
 Dayāhamsagaṇi, 194
 Dayāla, 108
 Dayāladāsa, 184, 225
 Dayātilaka, 175
 De Boigne, 221
 Debū, 82
 Dedā, 102
 Deog, 193, 194
 Delavāḍā, 11, 30, 97, 108, 110, 135,
 217
 Delhā, 188, 197
 Delhi, 51, 52, 53, 66, 73, 187, 189, 191,
 204, 208, 216
 Deoli, 34, 35
 Deśināmamālā, 174
 Deśapoka, 188
 Devabhadragaṇi, 205
 Devabhadrasūri, 60
 Devābhīditagachchha, 68
 Devachandra, 167, 207
 Devachandrasūri, 163, 182, 207

- Devadīśhya**, 142
Devāgamastotrābhāṣā, 171
Devagarh, 35
Devagiri, 209, 215
Devaguptasūri, 95, 97, 112
Devakarapa, 39, 134
Devakumārachaupāi, 50
Devalia, 108
Devānandābhyudaya-mahākāvya, 169
Devānandasūri, 180
Devaprabhasūri, 194
Devarājapura, 208, 209
Devarāmāyaṇa, 162
Devarāshṭrika, 107
Devardhigaṇi, 106, 178
Devasena, 4, 199
Devasiddhapūjā, 171
Devasūri, 24, 32, 57, 61, 140, 150, 154, 206
Devasūrigaśechha, 61
Devavijaya, 162
Devendra, 208
Devendrakīrti, 46, 77, 82, 84, 85, 87, 161, 162, 164, 170, 187
Devendrasūri, 29, 58
Devichanda Mehtā, 227
Devīdāsa, 48, 85
Devīdāsa godhā, 159
Dhāhaḍa, 121
Dhāl-dinākā-jhompaī, 119, 231
Dhakkaḍ, 154
Dhakkaḍagaḍha, 108
Dhammaparikkhā, 154
Dhaṇa, 141
Dhanadattachaupāi, 171
Dhanapāla, 161, 166
Dhanapālārāsa, 166
Dhanapatavijaya, 177
Dhanapati, 40
Dhanarāja, 84, 175, 221
Dhanarūpa, 35
Dhanavati, 141
Dhandhalcēvaravāṭkā, 34
Dhandhuka, 25, 207, 213
Dhanośvarasūri, 161, 166
Dhannā, 76, 124
Dhannāde, 76
Dhannā poravāla, 209
Dhanai, 31
Dhanyakumāracharita, 85, 164, 165
Dhanyaśālibhadracharitra, 163
Dhārā, 26, 36, 155, 166, 205, 206.
Dhārānagarī, 106, 204
Dharaṇāśāha, 180
Dharaṇendra, 148
Dhārāvārsha, 25, 117, 216
Dharkaṭavama, 108, 161
Dharmābhyudaya, 216
Dharmabindu, 153
Dharmabuddhikathā, 162
Dharmachakrayantra, 199
Dharmachandna, 79, 80, 85, 104, 105, 168
Dharmachintāmanī, 30
Dharmadāsa, 37, 86, 192
Dharmadāsaṅgani, 154, 198
Dharmadevopādhyāya, 205
Dharmadūta, 186
Dharmaghoshasūri, 19, 62, 155
Dharmaghoshagaśechha, 97
Dharmakalāsa, 165
Dharmakalyāṇadruma, 155
Dharmakīrti, 72, 85, 190, 191, 202
Dharmakīrtigīta, 197
Dharmamañjushā, 157
Dharmānāthadeva, 20, 97, 101, 102
Dharmapañcavimsati, 194
Dharmaparikkhā, 85, 108
Dharmaparikkhārāsa, 158, 166, 200
Dharmaprasaṇnotara, 156
Dharmasāgara, 88
Dharmasamgrahanī, 153
Dharmasī, 78
Dharmasīkshā, 154
Dharmasīlagāṇi, 28
Dharmasirīha, 199
Dharmasundarī, 208
Dharmavallabhagaṇi, 67

Dharmavardhana, 44, 170
 Dharmavidhiprakaraṇa, 155
 Dharmavilāsa, 156
 Dharmavinoda, 200
 Dharmchandrasūri, 191
 Dharmopadeśakāvya, 169
 Dharmopadeśamālā, 154
 Dharmopadeśamālāvivarāṇa, 153
 Dharmopadeśasrāvakaśāra, 192
 Dhātupāṭha, 173
 Dhātupāṭhatarāṅgi, 173
 Dhāturūpāvali, 235
 Dhavala, 26, 27, 188
 Dhavalā, 153
 Dhavalaka, 214, 215
 Dhavalakapura, 205, 206
 Dhīnāgotra, 101
 Dholeṭa, 84
 Dholkā, 220
 Dhuleṣa, 33, 72, 134, 135
 Dhundhaka, 91
 Dhūrtākhyāna, 160
 Dhūrtākhyānakathāsāra, 172
 Dīdā, 100
 Didwānā, 222
 Dīgalādāsa, 77
 Dīgambara, 5, 12, 14, 15, 19, 24, 28
 45, 54, 55, 69, 71, 73, 75, 86, 88, 90,
 92, 93, 106, 107, 108, 114, 138, 150,
 195, 202, 206
 Dignāga, 153
 Digvijayamahākāvya 4, 32, 169, 176
 Dīkshāpaṭala, 167
 Dīkshāpratishṭhādisuddhi, 175
 Dilārāma, 170
 Dīpachanda, 175
 Dīpachanda Kāśaivāla, 171
 Dīpachanda sāha, 159
 Dīpikā, 197
 Divākara, 106
 Diyāpā, 25, 26
 Dōḍarāja, 83
 Dodu, 79
 Dohāchandrikā, 173, 174

Dohāśataka, 192
 Doṣi, 34
 Doṣgotra, 99, 101, 103
 Drāviḍa country, 70
 Drāviḍasaṅgha, 70
 Draupadīchaupāi, 172
 Dravyasaṁgraha, 159, 189
 Dṛiṣṭivāda, 54
 Droṇāchārya, 135 182
 Dūdhērā, 98
 Dūdhērīyāgotra, 98
 Dūgaḍa, 97, 100
 Dulichanda, 188
 Dulichanda Sethiyā, 186
 Dunādā, 202
 Dūngara, 190
 Dūngarpur, 27, 31, 32, 33, 34, 73, 107,
 131
 Dūngarasī, 41
 Dūngarasīmha, 98
 Dūnī, 196
 Dunigara, 43
 Durga, 135
 Durgadeva, 28, 174
 Durgāpura, 47
 Durjanasāla, 37
 Durlabharāja, 68, 80, 202
 Dushkālavarmanachhattisī, 172
 Dvādaśakulakaripākramaṇa, 154
 Dvātrīṁśikājñānapūjā, 170
 Dvyāśrayamahākāvya, 4, 24, 33, 167,
 169, 176
 Dvivandanika, 100
 Dvittiyakhaṇḍagrathāgratraiya-
 sakalaṅgranthin, 33
 Dwārkā, 211

E

Ekādaśī, 20
 Ekādaśīkathā, 172
 Ekatvasaptati, 167
 Ekībhāvastotrabhāṣā, 170
 Elāchārya, 153
 Ellorā, 36, 149

F

Fagl, 222
 Fatehapur, 192
 Fatehapur sikri, 37, 209, 210, 231
 Fateharāja, 222
 Fergusson, 116, 119
 Firozshāh, 189
 Firoz Tughluq, 50

G

Gadahiya, 97, 99
 Gadāsāha, 97
 Gajapāla, 33
 Gajasimha, 41, 42, 44, 218, 220
 Gajasirihachaupāl, 200
 Galā, 77
 Gaṇadhara, 99
 Gaṇadhara chopadāgotra, 99
 Gaṇadharasaptati, 163
 Gaṇadharasārdhaśataka, 155, 163
 Gandhi, L. B., 181
 Gandhikagotra, 101
 Gaṇeśa, 135, 146
 Gaṇeśmāla, 97
 Gaṇeślālā Mehatā, 200
 Gaṅgā, 76
 Gaṅgādāsa, 34, 200
 Gaṅgakavi, 196
 Gaṅgārāma, 40, 193, 221
 Gaṅgāsāhara, 185
 Gaṅgavālagotra, 105
 Gangas, 144
 Gaṅgeśvara, 108
 Gaṇitasāthaso, 175
 Gaṇitasārachaupāl, 175
 Gardhabhilla, 13, 14
 Garga, 107
 Gaurishankar Hirachand Ojha, 3
 Gautama, 8, 101
 Gautamagotra, 101
 Gautamakulakavṛitti, 169
 Gautamaprichchhāchaupāl, 171
 Gautamjyākavya, 170
 Gayā, 10
 Germanes, 12

Geśaka, 97
 Ghaṇerāv, 121, 137, 202
 Ghaṇeśvarasūtri, 27
 Ghaṇḍhāgotra, 90
 Ghaṇḍhāṇi, 9, 10, 109, 130
 Ghāṣṛāma, 83
 Ghaṭiyālā, 19, 113, 136
 Ghevariāgotra, 101
 Ghīyā, 96
 Ghor, 51
 Ghūghula, 216
 Giradharadāsa, 43
 Giranāra, 40, 82, 137, 211, 216
 Giripura, 34
 Girivara, 33
 Gita, 146
 Godā, 45
 Godhāgotra, 105
 Godikāgotra, 105
 Godraha, 216
 Gokala, 198
 Gommaṭabhaktāmara, 201
 Gommaṭasāra, 146, 158, 197
 Gommaṭasārapañjikā, 192
 Gommaṭasavāmichaupāl, 200
 Gopagiri, 206
 Gopālasimha Vaidya, 185
 Gorābhādala, 172, 177
 Gorangade, 37
 Gośālamakkhaliputra, 53, 54
 Govaliyagotra, 101
 Govardhana, 46
 Govindarāja, 41
 Govindarāma, 185
 Govindasūri, 19
 Goyala, 107
 Grahalaṅghavavārtikā, 175
 Grahmitrapilāt, 16
 Granthasāhara, 92
 Greeks, 55
 Greek writers, 7, 12, 13
 Guḍā, 202
 Guhila, 21
 Guhilavihāra, 29

Gujarat, 14, 18, 66, 71, 75, 78, 147.
 152, 205, 206, 207, 209, 210, 212,
 216, 217, 219, 220, 223
 Gumānachanda, 41
 Gumānamāla, 41
 Gumānapanthī sect, 93
 Gumānīrāma, 93, 158, 187
 Guṇabhadra, 72, 167, 194
 Guṇachandra, 19, 69, 71, 85, 195, 202,
 207

Guṇachandrāchārya, 148
 Guṇachandragaṇī, 39
 Guṇakīrti, 77
 Guṇamālāprakaraṇa, 158
 Guṇaprabhasūri, 211
 Guṇarāja, 30
 Guṇaratna, 169
 Guṇasāgarasūri, 89
 Guṇasamiddhīmahattarā, 163
 Guṇavijaya, 169, 176
 Guṇavimaya, 156, 161, 168
 Gupta, 129, 130
 Guptigupta, 70
 Guptanandī, 71
 Gurjara, 22
 Gurjarakoṣa, 18
 Gurjarāstra, 22, 112, 203
 Gurjara pratihāras, 50
 Gurugunaratnākarakāvya, 4
 Gurvāvalī, 184
 Gwālīor, 73, 147, 226
 Gṛyānachanda, 177, 199
 Gymnosopliists, 12, 55

H

Hāmā, 97
 Hamajā, 218
 Haumira, 44, 167, 176
 Hammīramahākāvya, 167, 176, 197
 Hamsadūta, 59, 186
 Hamsānuprekshā, 192
 Hansa, 77
 Hānsaladevī, 34
 Hansarājavachchharājachaupāī, 192
 Hansavijaya, 143

Hanumāna, 135
 Hanumānacharitra, 165
 Hanumānacharitrarāsa, 199
 Hanumānagaḍha, 186
 Hanvantakathā, 162
 Haracharita, 190
 Hararāja, 78
 Harbilas Sharda, 86
 Hardāna, 72
 Hardoya, 77
 Haribhadrasūri, 17, 88, 112, 153, 154,
 162, 163, 174, 203, 204
 Harichanda, 194
 Haridāsa, 202
 Harihara, 209
 Hariharsha, 209
 Harinātha, 143
 Harinaga, 141, 142
 Harirāja, 201
 Harisāgara, 201
 Hariśchandra, 120
 Hariśheṣa, 108, 154
 Harisimha, 108, 201, 228, 229
 Haritamālākari, 57
 Harivamśacharitra, 164
 Harivamśapurāṇa, 18, 45, 81, 82, 84,
 112, 165, 188
 Harivarman, 26
 Harivikramacharitra, 182
 Harsaur, 15, 65
 Harsh, 193, 234
 Harshakīrti, 173, 175, 193
 Harshauandana, 67, 157, 187
 Harshapura, 15
 Harshapuragachchha, 15
 Harshapurīyagachchha, 65
 Harshaviśāla, 211
 Hastikundi, 27, 65
 Hastikuṇḍīgachchha, 65
 Hastasāñjivana, 175
 Hastināpura, 82, 83
 Hāthmātha, 104
 Hāthīgumpha, 55, 129
 Hathundi, 26

Hemā, 40, 80

Hemachandra, 4, 18, 23, 24, 59, 95,
97, 108, 154, 160, 162, 167, 172,
173, 174, 176, 184, 195, 206, 207,
214

Hemahamgaṇi, 199

Hemakīrti, 78

Hemarāja, 39, 87, 192, 198

Hemarājagodikā, 170

Hemaratna, 172, 177

Hemasabdachandrikā, 173

Hemasābdaprakriyā, 173

Hematīlakasūri, 89

Hemavijaya, 210

Hemavyākaraṇabhāṣāṭīkā, 174

Hetyā, 72

Himatūji, 183

Hinayānist Sarvāstivāda school, 16

Hiraharsha, 200

Hirakalāśa, 175

Hirānanda, 51

Hiravijaya, 31, 37, 42, 96, 209, 210

Hitopadeśamṛita, 182

Holkāchaupāl, 190

Holkā kathā, 162

Holkar, 226

Hridayarāma, 49, 84

Hukamasīnha, 43

Humayun, 52

Humbada, 67, 77, 108

Humbada caste, 34, 67, 107, 108, 205

Humbadagachchha, 67

Hūṇa, 110

Husainakhān, 228

I

Ibrāhīm, 223

Idar, 73, 77, 165, 168, 170

Itutmish, 216

Indergarh, 199

Indra, 141

Indranandi, 67

Indranandīsūri, 186

Indrarāja, 48, 210

Indrarāja Singhi, 221, 222, 224

Indravihāra, 48

Indriyaparājayaśataka, 156

Indriyaparājayaśatakavṛtti, 168

Iṣṭopadeśa, 155

Iṣṭopadeśastotraṭīkā, 167

Iśvarasūri, 68, 98

Itihāsaśārasamuchchaya, 199

J

Jabālipura, 22

Jacobi, 181

Jadāū, 202

Jadūji Dābhade, 219

Jagachandrasūri 58

Jagaddhara, 126

Jagadeva, 97

Jagatakīrti, 83, 84, 165

Jagamala, 42, 210

Jagannāla, 37

Jagannātha, 43, 49, 164, 170

Jagarūpa, 201

Jagarūpavilāsa, 201

Jagatasūmha, 32, 47, 82, 83, 221, 222,
229

Jagavisālanumr, 41

Jahāngīr, 202

Jahāzpur, 226

Jainachaitanyastava, 160

Jainatatvasāragrantha, 157

Jainayātrādarpana, 188

Jaipur, 7, 44, 45, 46, 47, 48, 49, 60, 61,
65, 68, 69, 71, 74, 78, 85, 88, 93,
103, 104, 115, 122, 129, 131, 132,
133, 134, 135, 144, 145, 146, 147,
158, 159, 160, 164, 165, 173, 175,
177, 187, 188, 190, 196, 221, 222,
223, 228, 229, 230

Jaisalmer, 7, 38, 39, 40, 57, 58, 59, 60,
62, 63, 64, 65, 66, 67, 68, 69, 95,
107, 122, 126, 127, 134, 148, 155,
156, 158, 161, 163, 164, 168, 170,
174, 180, 181, 182, 208

Jaitārāna, 202

Jaitrasīnha, 58

Jālaupura, 14

Jālimasīmha, 227

Jālihaṇa, 22

Jālor, 4, 22, 25, 42, 52, 60, 66, 120, 150, 157, 160, 165, 172, 202, 204, 208, 211, 214, 216, 218, 223

Jalyodharagacchha, 67

Jāmā Masjid, 52

Jāmanagara, 210

Jāmasāhibā, 210

Jambūdvīpapannatti, 4, 35, 112, 174

Jambūdvīpa, 146, 148, 189

Jambūdvīpaprajñapti, 174

Jambūdvīpaprajñaptikā, 174

Jambūdvīpapūjā, 168

Jambūsvāmīcharitra, 84, 164, 165, 188, 194

Jāpaḍāṇagacchha, 67

Jasabaracharin, 189, 191

Jasakīrti, 202

Jasavantasīmha, 43, 219

Jasola, 41, 202

Jātakakarmapaddhatibālāvabodha, 176

Jāvaḍā, 101

Javāhmadkhān, 219

Jayachandra Chhābarā, 159, 171, 187

Jayachandasūri, 161, 184

Jayadayāla, 187

Jayadhavala, 153

Jayakarapa, 185

Jayakesarīsūri, 97

Jayakīrti, 164, 173, 182, 199, 200

Jayamala, 32, 42, 218

Jayānanda, 4, 33

Jayaranga, 157

Jayasāgara, 168

Jayasāra, 208

Jayasonāchārya, 131

Jayasenasūri, 197

Jayasīmha, 45, 46, 157, 171, 227, 228, 229

Jayasīmha Siddharāja, 24, 66, 173,

176, 179, 207

Jayasūrisasūri, 153, 218

Jayasoma, 5

Jayataladevi, 29, 30, 215

Jayatasīrāso, 186

Jayatīlakasūri, 182, 196

Jayavaḍa, 97

Jayavanta, 76

Jesā, 48, 86

Jetā, 45

Jhāba, 202

Jhādoli, 25, 118

Jhālrapāṭan, 71, 108, 122, 146, 199

Jhāūjhaṇasīmha, 98

Jhānsadi, 34

Jhārol, 117

Jhūlā, 77

Jhotārāma, 230

Jhūlara, 102

Jhūlnā, 196

Jhungaṭiyāgotra, 101

Jhunghuna, 192

Jijā, 30

Jinabhadra, 39, 95, 97, 99, 174, 178, 180, 181, 204, 218

Jinabhadrasūrirāsa, 186

Jinabhadrasūrisāstrabhandāra, 181

Jinabhaktisūri, 147

Jinachandrasūri, 33, 39, 40, 41, 43, 44, 74, 78, 79, 85, 94, 97, 98, 166, 168, 204, 206, 208, 210, 212, 223

Jinadāsa, 159, 162, 164

Jinadattasūri, 19, 28, 95, 97, 98, 99, 148, 154, 155, 163, 167, 205

Jinadattacharitrabhāṣā, 193

Jinadattachaupāl, 189

Jinadattakathā, 196

Jinadeva, 192, 201

Jinadevi, 206

Jinagunavilāsa, 194

Jinahamsasūri, 156

Jinaharshasūri, 4, 41, 160, 172, 176

Jinaharshasūribhāṇḍāra, 183

Jinahemasūri, 158

Jinajanmamahotsava, 196

Jinakalpamālā, 167

Jinakusālasūri, 40, 98, 135, 155, 208, 209

Jinakusālasūrirāsa, 186

Jinamahendrasūri, 41, 66
 Jinamāṇikyasūri, 211
 Jinamuktisūri, 41
 Jinapadmasūrirāsa, 186
 Jinapālagani, 28
 Jinapāla Upādhyāya, 5, 163, 186
 Jinapatisūri, 20, 28, 38, 39, 154, 155, 163, 208
 Jinapatisūrirāsa, 186
 Jinaprabhasūri, 6, 52, 176
 Jinaprabodhasūri, 29, 39
 Jinapūjā, 158
 Jinarājesūri, 39, 135
 Jinarājesūrirāsa, 186, 212
 Jinarakshita, 149
 Jinaratnasūri, 135
 Jinaratnasūrirāsa, 186
 Jinarāstrivratamāhātmya, 194
 Jinasāgarasūri, 67
 Jinasāgarasūrirāsa, 186
 Jinasahasranāma, 167
 Jinasamudrasūri, 160, 172
 Jinasaubhāgya, 147
 Jinasekharāchārya, 66
 Jinasena, 18
 Jinasenāchārya, 103
 Jinasīmhapadotsavakāvya, 169, 186
 Jinasīmhasūri, 40, 44, 67, 211, 212
 Jinastuti, 168
 Jinaudaisūri, 40, 41
 Jinasuktasūri 40
 Jinavallabhasūri, 26, 38, 67, 88, 95, 97, 99, 154, 166, 167, 174, 205
 Jinavara, 192
 Jinavaradarśanabhāvanāchaturvī-
 mśatikā, 167
 Jinavarddhamānasūri, 157
 Jinavarddhanasūri, 66, 135
 Jinavijaya, 181
 Jinayajñakalpasaṭhika, 155
 Jinendrabhūṣaṇa, 195
 Jineśvarasūri, 38, 58, 89, 155, 161, 163, 166, 167, 172, 174, 204, 208
 Jiram, 226

Jirāvalā, 52, 59, 62, 176
 Jirāvall, 64, 89, 99
 Jirāvallgachohha, 64, 89
 Jirāvallpārāvanāsthastavana, 167
 Jitakalpasaṭhika, 152
 Jitamala, 48
 Jitaranigaganī, 41
 Jitāri, 17, 203
 Jitasārasamuchchaya, 197
 Jivaḍā, 226
 Jivadayārāsa, 165
 Jivakarmakāṇḍa, 158
 Jivanarāma, 192
 Jivandharacharitra, 81, 164, 166
 Jivantasvāmī Śrī Mahāvīra Jaina
 temple, 8, 132
 Jivarāja, 34, 78, 162
 Jivavichāra, 158
 Jñānabhūṣaṇa, 76, 107, 156, 166, 167, 175
 Jñānachanda, 165
 Jñānadarpaṇa, 159
 Jñānadāsa, 166
 Jñānādīpikā, 155
 Jñānaji, 90, 91
 Jñānakīyagachchha, 63
 Jñānaloṇanastotra, 170
 Jñānamahājari, 157
 Jñānaratnopākhyānamalayāsundarī-
 charitra, 201
 Jñānārṇava, 159, 198
 Jñānārṇavabhāṣā, 192
 Jñānasāgara, 44, 183, 196
 Jñānasātaka, 171
 Jñānasūryodaya, 159
 Jñānatilaka, 157, 170, 174
 Jñānavarṇamālā, 171
 Jobana, 98
 Jobaner, 48, 85, 86, 145, 189
 Jodharāja Godikā, 162, 165
 Jodharāja Kāsaliwāla, 193
 Jodhpur, 19, 41, 42, 43, 60, 62, 67, 68, 95, 96, 97, 100, 129, 147, 170, 200, 211, 218, 222, 224, 228, 229

Jorāudra, 67
 Jorāvarasimha, 44, 147, 220
 Junāgaḍha, 47, 85, 219
 Jūṅgā, 82
 Jūṭā, 81
 Junivālagotra, 101
 Jvālmālini, 146
 Jyeshṭhahajinavarakathā, 162
 Jyotiṣhasāra, 175
 Jyotiṣhasāroddhāra, 175
 Jyotiṣharatnamālā, 198

K

Kabira, 90
 Kachecha, 213, 216
 Kāchholi, 64
 Kāchholigachecha, 64
 Kāchholigotra, 195
 Kachechhāvā rulers, 44, 48, 167
 Kāchchhūgotra, 72
 Kanakakīrti, 77
 Kādambari, 161
 Kādambari Kathāsāra, 172
 Kādambaripūrvabhāgaṭīkā, 161
 Kaṭṭāvāśāha, 62
 Kaṭṭamatigachecha, 62
 Kaṭṭiyāpoiya, 72
 Kaṭṭāsa Mountam, 144
 Kākadeśvara, 108
 Kakkasūri, 95, 96, 98
 Kakkuka, 19, 113
 Kākū, 99
 Kālāḍerā, 104
 Kālāgotra, 104
 Kālākāchārya, 13, 14
 Kālākāchāryakathā, 100
 Kālākakathā, 142, 143, 146, 180
 Kālāndari, 37, 140
 Kālāsvarūpakulaka, 154
 Kālha, 201
 Kālīdāsa, 181, 189
 Kālīkādevī, 146
 Kalikuṇḍapāśvayantra, 146
 Kalinga, 9, 129
 Kālīna, 12

Kalpasūtra, 4, 8, 9, 54, 56, 57, 129,
 142, 143, 157, 179, 180, 196, 198
 Kalpasūtrakalpalatāvṛtti, 157
 Kalpasūtraśāstrīyāyapustikā, 182
 Kalpasūtravṛtti, 187
 Kālu, 81, 105, 187
 Kalyāṇa, 82, 220
 Kalyāṇadāsa, 40
 Kalyāṇakīrti, 200
 Kalyāṇamandiraśatrabhāṣā, 170
 Kalyāṇasiraha, 32, 222
 Kalyāṇavidhāna, 192
 Kalyāṇavijaya, 88, 210
 Kāmā, 28
 Kamalakalāsa, 62
 Kamalakīrti, 80
 Kamalavijaya, 200
 Kamalāśvara, 108
 Kāmarddhi, 56
 Kamaṭha, 42
 Kāmīkīśvratodyāpanapūjā, 168
 Kāmraṇ, 52
 Kāmyakagachecha, 28, 66
 Kanaka, 197
 Kanakakamala, 192, 197
 Kanakakuśala, 161
 Kanakasoma, 6, 52
 Kanakasundara, 166
 Kāṇanā, 202
 Kanauj, 95
 Kanaujiyāgotra, 95
 Kāñchi, 15
 Kāñkariyāgotra, 95
 Kāñkrāvaṭa, 95
 Kāñthala, 108
 Kanudeva, 68
 Kanyānayana, 208
 Kāpaḍa, 42
 Karahāḍa, 98
 Karakaṇḍacharitra, 79, 164
 Karakaṇḍachariu, 198
 Karakuṇḍa Pāśvānta Yantra, 81, 104
 Karakaṇḍurāsa, 165, 193
 Karavana, 84

- * **Kardambhūpati**, 27
Karmachandra, 5, 43, 44, 45, 130, 211.
 223
Karmachandravarṃśaprabandha, 177
Karmachandravarṃśaprabandha-
vṛtti, 168
Karṇachandravarṃśotakīrtanakāvya-
m, 5
Karmachhatia, 172
Karmadāhavidhī, 156
Karmāī, 85
Karmakāṇḍaseṭṭika, 46, 84
Karmakāṇḍaṭikā, 156
Karmāṇa, 208
Karmaprakṛiti, 79
Karmasāha, 18
Karmavipākā, 156
Karmavipākārāsa, 166
Karṇa, 39
Karṇāde, 33
Karṇarāja, 29, 205
Karnasīmha, 44, 98
Karnāṭaka, 15, 206
Kārttikeyānuprekāhā, 156, 189
Karṇāṣṭaka, 107
Karṇāvati, 214
Kāsali, 103
Kāsaliyāla, 103, 104
Kashāyaprabhṛita, 153
Kashmir, 8, 140, 141, 173, 206, 211
Kāshīhā Samgha, 51, 70, 72, 107, 161.
 164
Kāśveśvara, 108
Kāśyapagotra, 98
Kāśyapakula, 98
Kātantraśāstra, 174
Kāṭara, 28
Kāṭariyāgotra, 99
Kathākośa, 23, 162, 165
Kathāsamgraha, 192
Kathiawar, 65, 110
Kaṭukarāja, 20
Kaulaṇa, 16
Kauṭika, 56, 57
Kavalagachchha, 67
Kavichandrikā, 170, 172
Kavirahasyaṭikā, 201
Kāvyaakalpalatākaviśikshāvṛtti, 34
Kāvyaśālikāra, 172
Kāvyaṃālā, 172
Kāvyaṇuśāsana, 172
Kāvyaṇuśāsanaśūtra, 172
Kāvyaaprakāśa, 169
Kāvyaaprakāśavṛtti, 201
Kāyastha Community, 143
Kelūra, 217
Kelūā, 31
Kelhaṇa, 21, 22
Kekiur, 120
Keśarāja, 199
Keśarīsīmha Kāsalivāla, 47
Keśava, 181
Keśavarāsa, 195
Keśariyājī, 33, 209
Keśorāpatan, 16, 110
Keśi, 8, 109
Keśiprabandha, 172
Khāḍisira, 22
Khajāñchī, 96
Khajāñchī Motiḥanda, 185
Khumbhat, 163
Khānapura, 36
Khāṇḍakāvya, 107
Khāṇḍaprasasti, 168
Khāṇḍalā, 103
Khāṇḍelavāla Caste, 45, 46, 48, 103.
 105
Khāṇḍelavāla Jainas, 73, 194, 200
Khān Muhammad, 210
Khānzādās, 50
Kharataragachchha, 33, 38, 58, 61, 66,
 67, 95, 97, 98, 99, 100, 147, 155, 156,
 175, 180, 182, 184, 186, 192, 200,
 204, 211, 212
Kharataragachchhagurvāvali, 186
Kharataragachchhapattāvāli, 5
Khāṣī, 202
Kharatasīmha Rāthoda, 99

- Khāravēla, 129
 Kheḍa 41, 138
 Khemasīmha, 83
 Kheraju, 108
 Khetā, 39
 Khetaka, 34
 Khetsar, 211
 Khimā 102
 Khimvār, 132
 Khumānarāso, 172, 177
 Khusālachanda Kālā, 159, 162, 165, 171
 Khusru, 212
 Kīlhā, 79
 Kirātākūpa, 21
 Kirātārjunīya, 187
 Kirtikaumudī, 216
 Kirtipāla, 21, 22
 Kirtiratnasūri, 168
 Kisanadāsa, 84
 Kisanarukamanibelikā, 172
 Kisanasīmha, 46, 162, 165
 Kishangarh, 71, 137
 Kishorasīmha, 36
 Koḷaki, 102
 Koḷamade, 79
 Kojarā, 118
 Kolar, 139
 Koranṭa, 64, 95
 Koranṭaguchchha, 64, 100
 Koranṭagotra, 95
 Koshavardhana, 35
 Kotah State, 35, 36, 53, 73, 112, 114, 128, 129, 132, 163, 174, 197
 Koṭarā, 58, 68
 Koṭhārī, 96, 102
 Koṭī, 59
 Koṭṭiyagapa, 16
 Koṭvā, 106
 Kripārāma, 46, 165, 228
 Krishna, 135, 142, 162, 192
 Krishnapadāsa, 36, 84, 128
 Krishnākumārī, 229
 Krishnapachchīai, 201
 Krishnarāja, 25
 Krishnarshi, 61
 Krishnarshigachchha, 61
 Krishna Vilāsa, 36, 114
 Kṛitapunyacharitra, 163
 Kriyākulīpa, 173
 Kriyākālāpastuti, 79
 Kshamāchandra, 145
 Kshamākalyāṇa, 158, 162, 164, 170
 Kshamākalyāṇagani, 182, 183, 184
 Kshāmapasūtra, 152
 Kshapapaśāra, 158
 Kshemakīrti, 77
 Kshemandhara, 126
 Kshemondrakīrti, 84, 174
 Kshetrapālavidhi, 173
 Kshetrasamāsāṅikā, 153
 Kshetrasamāsavṛttī, 174
 Kshetrasīmha, 29
 Kshullakakumārāprabandha, 171
 Kuchaman, 86, 221
 Kukaḍāchārya, 96
 Kukaḍāchopadāgotra, 99
 Kukaḍādeva, 99
 Kuladhara, 72
 Kumāra, 209
 Kumāradevi, 214
 Kumārāgupta, 16
 Kumārakavi, 194
 Kumārāpāla, 20, 21, 22, 24, 25, 59, 73, 120, 154, 173, 179, 207, 213, 214
 Kumārāpālacharitra, 167, 176
 Kumārasambhava, 169
 Kumārasena, 70
 Kumbhalagadha, 30, 125
 Kumbhakarna, 30, 31, 32, 77, 106, 123, 124, 125, 132
 Kumbhalmera, 10, 31, 110, 224
 Kumbhanagara, 28
 Kumbharia, 115
 Kumudachandra, 24, 149, 150, 195, 206
 Kurnvarapāla, 28
 Kunagīrā, 102

Kuṇḍāla, 10
 Kuṇḍaladvīpa, 146
 Kundakunda, 69, 159, 170, 187, 191
 Kundakundaṇvaya, 69
 Kunthonātha, 38, 68
 Kūpā, 26
 Kurakurāgotra, 105
 Kuśālachandragani, 184
 Kuśālakīrti, 208
 Kuśalalābhā, 173
 Kuśalasīmha, 197, 220
 Kushakapa, 42
 Kushāpa, 15, 56, 57, 129, 130
 Kuṭuvapurā, 67
 Kuvalayamālā, 4, 112, 160
 L
 Lābhavardhana, 173
 Labdhisāra, 158
 Labdhivijayagaṇi, 192
 Labdhodaya, 172, 177
 Lachhalade, 37
 Lechhi, 214
 Lechohhrāma, 184
 Lāḍjanū, 202
 Laghuajitasāntivritti, 168
 Laghujātaka, 156
 Laghujātakatīkā, 199
 Laghujātakavachanīkā, 175
 Laghukharatarasākhā, 67
 Laghukshetrasamāsa-vṛtti, 50
 Laghu Paṇḍulika Topāgachchha, 58
 Laghusākhā, 101, 102, 108
 Laghusamghatrayī, 50
 Laghusāntivṛtti, 168
 Laghustavanabālāvabodha, 172
 Laghutṛtshushṭisālākāpurusha-Charitra
 164
 Laghuvāchāriya kharatarasākhā, 67
 Lagnasuddhi, 174
 Lahore, 44, 211, 223
 Lākhā, 226
 Lākhāka, 97
 Lakkhaṇa, 163
 Lākhaṇapāla, 22

Lakshmanaparājya, 28
 Lakshmapasiniha, 39
 Lakshmapavilāsa, 39
 Lakshmi, 37, 77, 135
 Lakshmichandra, 35
 Lakshmidāsa, 165
 Lakshmi-kīrti, 157, 161, 169
 Lakshminivāsa, 28
 Lakshmi-pati, 204
 Lakshminisāgarasūri, 33, 101
 Lakshminisena, 169
 Lakshministotra, 167
 Lakshmitilaka, 155, 163, 165
 Lakshmi-valabha, 157, 161, 169
 Lāla, 77
 Lālachanda, 48, 50
 Lālachanda Sāngūneriā, 165
 Lālachandasūri, 195
 Lālādāsa, 199
 Lālānigotra, 97
 Lālasojā, 227
 Lālasīmha, 97
 Lalitakīrti, 80, 105, 164
 Laliteśvara, 108
 Lāhrāi, 22
 Lāṅghanapathyanimaya, 175
 Lāṭahūda, 21
 Lāṭisambhitā, 157
 Lāṭa, 215
 Lavagasanudra, 146
 Lavayyasamaya, 4
 Lekhakavya, 170
 Līlāvatī, 102
 Līlāvatībhaṣhā, 195
 Līlāvatībhaṣhāchakrapāī, 175
 Līlāvatīrāsa, 171
 Limbā, 102
 Līṅgānuśāsana, 173, 174
 Līṅgānuśāsana-durga, 173
 Līṅgānuśāsana-durgapadaprabha-
 vṛtti, 173
 Lidorva, 38, 39, 40, 122
 Lohara, 80
 Lohāvaṇa, 201

Lohityāchārya, 106
 Lokabinduśhetrasamāsavṛtti, 174
 Lokamatānirākaraṇārāsa, 200
 Lolā, 39
 Lolāpiya, 102
 Lolāvāsa, 202
 Lolāka, 118
 Loṅkā, 90, 91
 Loṅkā-sect, 90, 91, 92, 184, 186
 Loṅkā-gachchhīyabhaṇḍāra, 182
 Loṭāpā, 62
 Luhaṇḍi, 227
 Lūpa, 85
 Lūpakaraṇajī pāṇḍyā, 131, 134, 144, 146, 188
 Lūpakaraṇasara, 175
 Lūpaśimha, 25, 97
 Lūṇavasaḥ, 25, 135, 217
 Lūṇiyāgotra, 97

M

Maḍāhaḍagachchha, 63, 66
 Madanapārājaya, 79
 Maḍāra, 38, 63
 Mādhavachandra Traivaidya, 196
 Mādhavādāsa, 200
 Mādhanālaprabandha, 198
 Mādhanidānaṭabbā, 176
 Mādhosimha, 46, 47, 171
 Mādhuḥkaragachchha, 68
 Mādhuḥkarataraśākhā, 67
 Mādhuvaḥ, 206
 Mādhyamavyākhyānapaddhati, 157
 Mādhyamikā, 8, 57
 Madra, 16
 Madurā, 70
 Magadhā, 10, 55
 Maganirāma, 41
 Māghachandra, 73
 Māghanandi, 69, 70
 Mahābhārata, 140
 Mahābhāshya, 8
 Mahādaṇḍaka, 159
 Mahādevastotra, 167
 Mahādevīśāraṇi, 175

Mahāgiri, 10
 Mahājanagotra, 90
 Mahājala, 210
 Mahākāla, 14
 Mahāṃpitvūñjayayantra, 146
 Mahāpurāṇakālikā, 164
 Mahāpurāṇakīchaupāi, 200
 Maharachandraḥhaṇḍāra, 183
 Mahārāja, 80, 104
 Mahāsana, 75, 209
 Mahāvira, 8, 14, 18, 21, 22, 23, 25, 26, 28, 30, 31, 36, 37, 41, 42, 51, 52, 53, 54, 55, 56, 64, 76, 91, 102, 109, 110, 112, 113, 117, 118, 120, 124, 122, 126, 132, 134, 137, 138, 140, 142, 143, 148, 151, 162, 166, 168, 196, 198, 201
 Mahāvīrajanmasūtra, 8
 Mahāvīraji, 88, 146
 Mahāvīrastava, 166
 Mahāvīrastutivṛtti, 109
 Māhendraśivaloka, 141
 Mahendraśūri, 62, 207
 Mahendraśūrigachchha, 62
 Maheśvara, 21, 66
 Maheśvarakavi, 200
 Maheśvarasūri, 28
 Maheśvari Caste, 108
 Mahī, 216
 Mahībaladevi, 20
 Mahimābhakti, 183
 Mahimābhaktibhaṇḍāra, 183
 Mahipālachaupāi, 50
 Mahipāladeva, 26
 Mahirāja, 201
 Mahīśāsurasamardini, 134
 Mahītaṭa region, 216
 Mahmūdghazni, 213
 Mahukaragachchha, 68
 Majala, 202
 Mājāra, 98
 Majhānikā, 8, 9
 Māladeva, 218, 222
 Māladhārī, Devaprabha, 182
 Māladhārī Hemachandra, 66

- Mālapurā, 45, 48, 135
 Mālavas, 14, 15
 Malayasundarīcharita, 196
 Māhā, 33
 Malladhārīśchārya, 63
 Malladhārīgachchha, 63, 96, 100
 Mallinātha, 35, 41, 102
 Mallināthacharitra, 184, 194
 Mallināthastavana, 199
 Malukachanda, 87
 Malwa, 14, 15, 18, 25, 26, 27, 72, 73,
 118, 155, 204, 225
 Mammata, 26
 Māṇaka, 77
 Māṇakya, 200
 Mānaladevi, 20
 Mānamala Kōthārī, 185
 Manarūpa, 35
 Mānasimha, 38, 45, 145, 211, 212, 221,
 222, 224, 229
 Mānava, 56, 57
 Māṇḍalagarh, 98, 106, 155, 194, 225
 226, 227
 Maṇḍali, 215
 Maṇḍaliyā, 102
 Maṇḍana, 179
 Maṇḍapadurga, 90
 Māṇḍavyagaḍha, 179
 Maṇḍor, 7, 19, 66, 99, 113, 216
 Maṇḍovaragachchha, 66
 Maṇḍalachand jhābaka, 185
 Maṇḍalachand māḷū, 185
 Māṇikya, 149
 Māṇikachandra, 193, 218
 Māṇikyamālāpraśnottara, 201
 Māṇikyanandi, 159
 Māṇikyasūri, 189
 Māñjanasāgarasūri, 98
 Mannālāla sāṅgākā, 159, 165, 175
 Manoharapura, 228
 Manoratha, 72
 Mānthalapurāgotra, 101
 Mantreśvara, 108
 Mārgopadeśārāvākachāra, 192
 Mārōṭh, 43, 48, 72, 86, 93, 127, 132,
 201, 221, 222
 Mārtikāprasāda, 157
 Marudeśa, 67
 Marudevi, 34, 40, 134
 Marudhara, 167
 Marudharadeśa, 23
 Marukoṭa, 155, 208
 Marwar, 20, 23, 26, 52, 57, 58, 59, 60,
 62, 63, 64, 65, 66, 67, 68, 77, 95,
 100, 102, 109, 113, 126, 136, 137,
 138, 140, 141, 142, 204, 208, 212,
 213, 217, 219, 221, 232
 Mathāniā, 202
 Mathurā, 15, 10, 27, 54, 55, 56, 129,
 210
 Māthuraśeśa, 70
 Māthurasamgha, 70, 71, 72, 164
 Maues, 14
 Maujamābād, 45, 145, 162, 191
 Maujipura, 77
 Maunasekādāśūkathā, 162
 Maunasekādāśistavana, 50
 Maurya, 9
 Maṇṭhiyāgotra, 101
 Mecca, 216
 Medapāṭa, 29
 Medaramohā, 20
 Meḷatavālagotra, 95
 Meddaḍi, 20
 Megha, 96
 Meghadūtakāvya, 201
 Meghadūtasamasyālekha, 169
 Meghadūtavṛtti, 169
 Meghakāvya-pūrti, 169
 Moghaśeśchārya, 71
 Moghavijaya, 4, 42, 157, 162, 164, 166,
 169, 173, 175, 176
 Megheśvara, 143
 Meḷikakula, 57
 Mela, 76
 Merta, 42, 49, 62, 95, 161, 170, 202,
 208, 221
 Meratiyā Rājput, 43

Meru, 141, 142
 Merutuṅga, 24
 Mihirabhoja, 19, 153
 Mirpur, 117
 Miśorbin Muhalhil, 18
 Mithaḍiyāgotra, 100
 Mithradates, 14
 Mlechchhas, 65
 Modarājagaṇi, 41
 Modhavaṁśa, 67
 Modherā, 108
 Mohammedane, 51, 52
 Mohanadāsa, 46
 Mohanalāla, 184
 Mohanāya Baja, 103
 Mojdin, 216
 Mokā, 81, 104
 Mokala, 30
 Mokhaṭa, 98
 Mokshamārgaparakāśa, 158
 Mominkhān, 219, 220
 Morkhānā, 134
 Morakurī, 20
 Mrigāvatīcharitra, 182
 Mrityumahotsava, 171
 Mudrārākshasasāntaka, 182
 Muhammadghorī, 51, 106
 Muhammadshāh, 220
 Muhammad Tughluq, 187
 Muhaṇotansipāsī, 177
 Muhavaṇāgotra, 101
 Muhūrtachintāmaṇibālāvabodha, 175
 Muktvāvaligīta, 170
 Mukundadāsa, 194
 Mūla, 102
 Mūlā, 99
 Mūlāchāra, 159
 Mūlāchārapradīpa, 156
 Mūlaka, 186
 Mūlārādhana, 155
 Mūlarāja, 23, 40, 41, 213
 Mūlarājāvasaṇhikā, 24
 Mūlasaṁgha, 35, 48, 69, 73, 74, 75, 90,
 105, 107, 156

Mūlasaṁghapattāvali, 5
 Mūlasūtras, 152
 Multan, 158
 Muṇḍāsā, 78
 Muṇḍasthala, 8, 109, 118
 Munīśāndrasūri, 154
 Munipaticharitra, 163
 Munīśāsūri, 186
 Munisuvrata, 68, 77
 Munisuvratanaṭha, 102
 Munisuvratapurāṇa, 84
 Muñja, 27
 Munṭhaliyā, 102
 Mūsālagotra, 101
 Muslims, 51, 52, 53, 90, 91, 109, 111,
 123, 128, 135, 144, 155, 163, 167,
 180, 182

N

Nābhi, 122
 Nābhinandanoddhāra-prabandha, 94
 Nāḍā, 48, 82
 Nadasar, 113
 Naḍiā, 118
 Naḍlai, 11, 20, 21, 31, 32, 67, 96, 110,
 120, 209
 Nādol, 20, 21, 22, 32, 51, 58, 65, 202
 Naḍūlaḍḍagika, 20, 21
 Naḍūlatalapada, 22
 Nāga, 102
 Nāgabhaṭṭa, 18
 Nāgabhūta, 56
 Nāgabhūtikiya, 56
 Nāgadā, 30, 107, 114, 132, 137, 176
 Nāgadā Caste, 107
 Nāgadārāsā, 107
 Nāgakumāracharitra, 80, 105, 165, 192
 Nāgapuriyagachchha, 65
 Nāgapuriyatapā, 65
 Nagara, 41, 59
 Nagarāja, 222
 Nāgarāja 97
 Nagarī, 8, 57
 Nāgaśiva, 96
 Nāgaur, 7, 60, 62, 63, 65, 66, 67, 69,

- 74, 79, 85, 88, 93, 97, 104, 132, 146,
153, 154, 164, 175, 201, 205, 206,
207, 208, 210, 221, 223
Nāgañri Tapāgachchha, 61, 175
Nāgavyantara, 98
Nāgendragachchha, 60, 96
Nāgendrakula, 60
Nāgendranatha Vasu, 106
Nāhaḍarāṣo, 113
Naharasiñha, 224
Nāhaṭā, 98
Nahaṭāgotra, 98
Nāhaṭākalābhavana, 148
Māhaṭā Śankarādāna, 185
Nāhuyā, 75
Nainvā, 198
Naipasi, 218, 219
Naipastrikhyātā, 177
Naishadhaṭikā, 182
Nākoḍā, 202
Nākoḍā Pārśvanātha, 42
Naladamayantiḥampūvṛitti, 168
Nālā, 96
Nalodayakāvya, 189
Naluriyāgotra, 101
Nāmakoṭa, 173
Nāṇā, 63, 64, 113, 137
Nāṇaka, 90
Nāṇaka, 218
Nāṇavālagachchha, 63, 80
Nanda, 129
Nandabattisīchaupāi, 172
Nandalāla, 47, 84, 159
Nandalālagurūṣa, 197
Nandarājachaupāi, 197
Nandiratna, 186
Nandisūtra 152, 153
Nandisūtravṛitti, 187
Nandisvaradvīpa, 146, 148
Nandisvaraksthā, 161
Nandisvarapaṭṭikā, 39
Nāngūngī, 132
Nannasūri, 19, 89
Nānu, 49, 82
Nānude, 99
Narabaḍa, 96
Narachandra, 218
Nārādīyapurāṇa, 182
Naraharidāsa, 83
Naraiṇā, 118, 132, 133, 134
Naranārāyaṇananda, 217
Narapati, 23
Narasimhapurā, 107
Narasimhāvatāra, 146
Naravara, 118
Naravarmacharitra, 163
Naravarman, 26
Narendrakīrti, 71, 77, 82, 83, 85, 104,
165, 192, 194, 198
Narendraprabhasūri, 210
Narhad, 132, 208
Naroli, 28
Narsa, 108
Narvaṭa, 102
Nasiruddin, 52
Nāṭakasamayāsāra, 171
Nathamala, 48, 85, 194
Nathamala Bilālā, 165
Nāthī, 209
Nāthūrāma, 83
Nāthūrāma Premi, 108
Nauḡāmā, 34, 50, 71
Navahara, 100
Nāvaragotra, 101
Nayachandra, 167, 176, 197
Nayanandi, 187
Nayaraṅga, 156
Nemasena, 106
Nemichanda, 46, 75, 77, 85, 165, 202
Nemichandra Bhaṇḍārī, 155
Nemichandrāchārya, 159
Nemicharitra, 192
Nemidāsa, 77
Nemidevāchārya, 71
Nemidūtavṛitti, 187
Nemijina, 206
Nemikumāra, 172
Neminarendrastotraśvopajña, 170

Neminātha, 21, 25, 44, 45, 52, 77, 82,
98, 115, 117, 120, 121, 127, 128, 132,
140, 141, 167, 198, 205, 208
Nemināthachariu, 163
Nemināthakāchhanda, 195
Nemināthakāvya, 168
Nemināthapurāṇa, 82
Neminātharāsa, 201
Nemināthastotra, 217
Neminirvāṇa, 167
Neminirvāṇakāvyaapañjikā, 168
Nemirājulagīta, 195
Nemiśvarachandrāvāṇa, 165
Nemiśvaracharitra, 201
Nemirāsa, 201
Nemiśvaragīta, 170
Nemiśvaraphāga, 196
Nemiśvararāsa, 166
Nepal, 140
Novaṭṭā, 82
Nidhikandali, 156
Nighaṇṭusheṣa, 174
Nikāde, 82
Nimach, 226
Nirdoshasaptamīvratakathā, 162
Nirgranthas, 10
Nirgranthagachchha, 58
Nirvāṇakāṇḍa, 190
Nirvāṇalīlāvāṭīkathā, 161
Nirvāṇamaṇḍalapūjā, 145
Nisala, 75
Nītiprakāśa, 177
Nīṭṭhatigachchha, 68
Nityamahoddyota, 156
Nityānityapūjā, 171
Nivṛttigachchha, 60
Nivṛttīkula, 60, 62
Nohara, 114, 186
Nonnaika, 27
Notā, 105
Nyāyagrānthachaubhāṣīthānā, 192
Nyāyālārṇkāra, 155
Nyāyapravāsa, 153
Nyāyāvatāra, 154

O

Oghaniryuktivṛtti, 182
Onesioritus, 12
Osavālas, 41, 94, 95, 96, 186
Osavāla Caste, 51, 94, 209
Osavālarāsa, 95
Osā, 18, 60, 62, 63, 64, 94, 102, 112

P

Pachabhadra, 202
Pādapūrtistava, 170
Pādapūrtivīrabhaktāmaraśvopajñavri-
tti, 170
Padasaṅgraha, 193
Padavyavasthāṭīkā, 173
Padmakīrti, 187, 194
Padmanandira, 156
Padmanātha Kāyastha, 162
Padmananda, 68, 166
Padmanandi, 4, 35, 70, 73, 74, 75, 77,
78, 87, 112, 156, 161, 164, 167, 168,
174, 194
Padmanandimahākāvyaṭīkā, 196
Padmanandipañchavimśati, 167, 196
Padmaprabha, 10, 20, 65, 68, 72, 77,
130, 146
Padmapurāṇa, 83, 165
Padmasenāchārya, 71
Padmaśri, 72
Padmāvatī, 114, 133, 134, 137, 146,
148, 175
Padmāvatīlākhyāna, 172
Padrādā, 20
Padyarāja, 156
Pāhaḍasīmha, 35
Pahāḍyāgotra, 105
Paharāja, 104
Pāhila, 182
Pāhīnī, 207
Pajjunapakahā, 161
Pākshikasūtra, 152
Paladi, 118
Pālanpur, 163, 167, 209
Pāhā, 22

- Palī, 42, 43, 51, 60, 65, 102, 113, 174,**
 202, 221
Pālidēsa, 24, 64
Palīthānā, 210, 211
Palla, 96
Palligachchha, 65
Pallikā, 102
Pallivālas, 102
Pallivāla caste, 102
Pallivālagachchha, 65, 100
Pallu, 114, 133
Palyavidhāna, 168
Palyavidhānārāsa, 198
Palyavratodyāpana, 156
Pañchā, 39
Pañchādhyāyī, 157
Pañchagranthī, 172, 204
Pañchāganayanachaupāī, 175
Pañchakalyāṇakamālā, 167
Pañchakalyāṇapāṭha, 190
Pañchākhyāna, 166
Pañchakumārakathā, 162
Pañchalīṅgīprakaraṇa, 154, 155
Pañchamīkathā, 162
Pañchaprasthānavishamapadavyākhyā,
 33
Pañchāsaka, 153
Pañchasandhī, 192
Pañchasandhībālāvabodha, 174
Pañchasaṅgraha, 156
Pañchāsara, 23
Pañchāstikāya, 171, 187
Pañchāstikāyaprabhṛita, 81
Pañchāstikāyaṭikā, 168
Pañchatantra, 166
Pañchatīrthastuti, 169
Pañchatīrthīśleśhālamkāṛakāvya, 169
Pañchatīrthīstava, 186
Pañchavargaparibhāṣastava, 169
Pañchavastu, 153
Pañchāyatībhagdarā, 182
Pāṇḍavacharitra, 194
Pāṇḍavapurāṇa, 45, 80, 81, 164, 202
Pāṇḍityadarpaṇa, 157
Pāṇḍyāgotra, 105
Pāpini, 56
Pannādhāya, 224
Pannālāla 86, 87, 145, 146, 197, 199
Pannibāī, 184
Pannyaśasatyavijayagaṇi, 61
Parakha or parīkshā, 98
Paramāra, 25, 26, 36, 115, 117
Parmātmaprakāśa, 188
Paramātmapurāṇa, 159
Paramātmārājaśloka, 187
Pārānagar, 50, 132
Pārassādāsa Nigotiyā, 159, 171
Pārassavilāsa, 171
Parbatar, 221, 222
Parīḍhāika, 56
Parīhāsaka, 56
Pariyātra, 35
Parmānandasūri, 182
Parmārthopadeśa, 156
Pārśvachandra, 61
Pārśvachandragachchha, 191
Pārśvadevasūri, 89
Pārśvanātha, 9, 14, 16, 19, 20, 22, 23,
 25, 26, 29, 30, 33, 34, 38, 39, 40, 42,
 48, 50, 51, 52, 53, 75, 76, 78, 84, 94,
 95, 97, 109, 118, 120, 121, 122, 126,
 129, 130, 134, 141, 142, 148, 156,
 168, 189, 196, 198, 199, 207, 208
Pārśvanāthacharitra, 79, 80, 104, 190
Pārśvanāthagachchha, 61
Pārśvanāthakāvya, 168
Pārśvanāthakāvyapañjikā, 168
Pārśvapurāṇa, 187, 194
Pārśvastavana, 169
Pārśvanātha Yantra, 83
Partidharmikā, 57
Pārvatī, 36, 79
Pāsa, 80
Pāsachanda, 199
Pāsachariya, 197
Pāsada, 39, 99, 101
Pāsadatta, 40
Pāsade, 99

Pasargadi, 12
 Pāsu, 96, 98
 Pāsūpatāchārya, 186
 Pāṭāṃśde, 104
 Pātana, 104
 Pātanigotra, 101, 103
 Patañjali, 8
 Pātaliputra, 15, 129
 Paṭela, 102
 Pāṭodā, 103
 Pāṭodigotra, 103, 145, 189
 Pathyāpathyāṭabbā, 176
 Pattan, 23, 40, 59, 89, 147, 150, 154,
 204, 205, 208, 209, 210, 212, 221
 Paumachariya, 162, 182, 188
 Paushadha vidhiprakaraṇa, 154
 Pāvāpuri, 45, 81
 Pāyachandagachchha, 184
 Pēśuvā, 38
 Pethaśāśha, 179
 Phalodhi, 121, 142, 143, 156, 176, 201,
 206, 208
 Phāṃphā, 34
 Phophaliyāgotra, 100
 Phozurāma, 193
 Phūlachanda, 142, 143, 201
 Phulorā, 192
 Piṇḍaviśuddhiprakaraṇa, 154
 Piṇḍwāḍa, 37, 65, 102, 133
 Piṇḍala, 173
 Piṇḍalachaturvīṃśatirūpaka, 197
 Piṇḍalaśiromaṇi, 173, 174
 Pīṇā, 108, 122
 Pīpāḍa, 202
 Pippala, 26
 Pippalagachchha, 68
 Pippālaka, 66
 Pippālakagachchha, 68
 Pishpālāchārya, 62
 Pishpālāchāryagachchha, 62, 89
 Pīṭha, 38
 Plutarch, 12
 Poravālas, 102, 124
 Poravāla Caste, 30

Portuguese, 14
 Posa, 102
 Prabandhachintāmaṇi, 214
 Prabhā, 106
 Prabhāraṇdra, 74, 79, 85, 156, 167,
 168, 194, 196
 Prabhāchandrasūri, 4
 Prabhākara, 62
 Prabhākara gachchha, 62
 Prabhāvākacharitra, 4, 18
 Prabodhachandra, 198
 Prabodhachintāmaṇi, 194
 Prabodhasiddhi, 186
 Prabodhyavādasthala, 154
 Pradyumnacharitra, 78, 103, 164, 188,
 195
 Pradyumnachaupāi, 171
 Pradyumnaprabandha, 165
 Pradyumnallīprakāśa, 170
 Pradyumnaśa, 166
 Pradyumnasūri, 27, 30
 Prāgvāṭa, 102, 167, 206, 214
 Prāgvāṭa country, 102
 Prahāśa, 33, 196
 Prajñāpāṇśūtra, 153
 Prakāśavarṇa, 187
 Pramāṇalakṣhaṇa, 154
 Pramāṇamīmāṃsā, 154
 Pramāṇapadārtha, 157
 Pramāṇatattvalamkāra, 154
 Prameyaratnākara, 155
 Prameyaratnamālā, 159
 Prasastikāvya, 168
 Prasānasundarī, 175
 Prasānottarasārdhaśataka, 158
 Prasānottarasātaka, 154, 158
 Prasānottarashashṭhiśatakaviṭṭi, 156
 Prasānottarasārvakāchāra, 193
 Pratāpa, 31, 225
 Pratāpagarh, 30, 32, 34, 35, 73, 106
 Pratāpalamkāśvara, 20
 Pratāparāva, 220
 Pratāpasimha, 33, 195, 229
 Pratihāras, 18, 19, 94, 112, 113, 183

Pratīkramapaśāśmāchārī, 154
 Pratimākadadhārapratīahṭhāgachohha, 89
 Pratishṭhāpāṭha, 190
 Pratishṭhāsāra, 167
 Pratishṭhāsomā, 186
 Pratyekabuddhacharitra, 163
 Pravachanasāra, 159, 170, 191
 Pravachanasāraprabhritavṛitti, 79
 Pravachanasāratātparyavṛitti, 197
 Pravachanasāratīkā, 196
 Pravāsagītikātraya, 4, 33
 Prāyāgachohha, 68
 Premakarapa khajāñchī, 185
 Prishnavāhanaka, 57
 Prītamkaracharitra, 165
 Prithvipāladeva, 27, 65
 Prithvirāja, 19, 20, 31, 154
 Prithvisīmha, 34, 35, 47, 173
 Prītimati, 141
 Priyagrantha, 9, 57
 Priyamolakarāsa, 171
 Priyavillāsa, 186
 Pūgala, 95
 Pūjā, 80
 Pūjāsāmgṛaha, 189
 Pūjyapāda, 70, 155, 159, 200
 Pūnā, 39
 Pūnāśī, 99
 Pūnnasīmha, 30, 106, 125
 Pūniga, 64
 Pūnjab, 72, 106
 Pūñjārishirāsa, 171, 177
 Pūnyachandrodāya, 202
 Pūnyachhatīśī, 172
 Pūnyanīdhānasūri, 96
 Pūnyaratnasūri, 51
 Pūnyasūgara, 156, 174
 Pūnyasārachaupāī, 171
 Pūnyasārnkathānaka, 161
 Pūnyasīla, 170
 Pūnyāsāra, 159
 Pūnyāsāravakathākośa, 162, 200
 Pūnyāsāravakathānaka, 182
 Pūnyavijaya, 181

Pura, 102
 Purāṇāghāṭa, 71
 Pūraṇasīmha, 224
 Purāṇachand Nahar, 3
 Purāṇanāprabandhasāmgṛaha, 4
 Pūrābhadrā, 166
 Pūrābhadrāgaṇī, 163
 Pūrāchandra, 206
 Pūrākālāsa, 176
 Pūrāṇmnyā, 42
 Pūrnatālagachohha, 97
 Pūrṇimāpaksha, 64
 Pūrṇimiyāgachohha, 59, 60, 67
 Pūshārthasiddhyupāya, 158
 Pushkara, 15, 65
 Pushkaradvīpa, 146
 Pushkarajāti, 122
 Pushpadanta, 143, 187, 189, 191, 192
 Pushpāsri, 201
 Puṣyamitrikā, 57

Q

Qaimkhānī Nawāba, 229
 Qutbuddīn Aibak, 51

R

Radhanapura, 147
 Raḍuḍa, 41
 Raghurāja, 189
 Raghuvamāa, 189
 Raghuvamāsaṭīkā, 202
 Raghuvamāsavṛitti, 168, 169
 Raṅgojī, 220
 Rāho, 79
 Rainapura, 68
 Rāsimha, 37, 223
 Rājachanda, 200
 Rājādeva, 21
 Rājadhara, 36, 95, 122
 Rājagachohha, 2, 7, 68
 Rājagadhā, 50, 186
 Rājahamāsa, 194
 Rājakuśala, 157
 Rājāladāsara, 186
 Rājamahala, 45, 192

Rājamalla, 158, 164
 Rājamati, 141
 Rājanagara, 32, 145
 Rājanītidohās, 177
 Rājapāla, 102
 Rājapati, 208
 Rājasāgarasūri, 61
 Rājasekhara, 4, 94
 Rājasīmha, 32, 37, 49, 125, 172, 225
 Rājasoma, 173
 Rājasundara, 200
 Rājavallabha, 186
 Rājavamśavarnana, 176
 Rājavārtika, 49, 159
 Rājīmatīvipralambha, 167
 Rājyāno, 108
 Rājyūta, 18, 51
 Rājūlukākābārahamaśa, 196
 Rājūlapatrikā, 199
 Rājyakīrti, 86, 87
 Rālhā, 22, 189
 Rāma, 76, 135, 162
 Rāmachandra, 49, 87, 158, 200, 206, 207
 Rāmachandrabhaṇḍāra, 183
 Rāmachandra chhābarā, 46, 227, 228
 Rāmachandrakīrti, 77
 Rāmachandrasāsa, 198
 Rāmachandrasūri, 89, 194
 Rāmacharitra, 164
 Rāmādāsa, 102, 192
 Rāmagaḍha, 46
 Rāmakīrti, 77, 85, 86, 173
 Rāmalakṣhmanarāsa, 197
 Rāmalāla, 184
 Rāmalaśāstra, 85
 Rāmarāsa, 200
 Rāmasena, 63, 70, 106
 Rāmasenīyagachchha, 63
 Rāmasīmha, 43, 86, 227
 Rāmavijaya, 158, 170
 Rāmāyana, 140, 162, 163, 171
 Rāmayāsa, 199
 Rāmgarh, 35

Rāmpura, 226
 Rāpā, 30
 Rāpajītasīmha, 41
 Rāpakāgotra, 99
 Rāpakapūra, 209
 Rānapura, 30, 124, 137
 Rāpasīmha-charitra, 186
 Rāṅgavijayakharatarasākhā, 61
 Rāṅgavijayagaṇi, 61
 Rāṇthambhor, 19, 66, 167
 Rāṇvakāgotra, 105
 Rasavilāsa, 186
 Rāshtrakūṭas, 27
 Rasikapriyābālāsvabodha, 172
 Ratnachanda śāha, 47
 Ratanaṇḍāla, 96
 Ratanaśi, 102
 Ratanasīmha, 44
 Rathavīrapura, 54
 Rāṭhoḍa Amarasīmha-kīrti, 277
 Rāṭhoḍavarṇasāvali, 201
 Rāṭhoras, 26, 41, 42, 43, 49
 Ratnā, 77, 81, 104
 Ratnabhūṣana, 86, 87
 Ratnabhūṣanasūri, 699
 Ratnadevi, 30
 Ratnagaḍha, 186
 Ratnakaraṇḍa, 79, 158
 Ratnakaraṇḍasāvakāchāra, 12
 Ratnakaraṇḍasāvakāchārabhāṣhā, 160
 Ratnakīrti, 74, 85
 Ratnapālakathānaka, 161
 Ratnaprabhasūri, 94, 100
 Ratnapura, 66
 Ratnapurīyagachchha, 66
 Ratnasekhara-kathā, 161
 Ratnasīmha, 226
 Ratnasīmha Baidvanti, 224
 Ratnasīmha Bhaṇḍārī, 219, 220
 Ratnasūri, 200
 Ratnatrayavidhāna, 155
 Ratnavijaya, 147
 Rātribhojanakathā, 162
 Rāvāna, 50

Rāvaṇadohā, 192

- Rāvaṇa Pārśvanātha, 50, 51
 Rāvaṇapārśvastavana, 168
 Rāvaṇa parśvanāthastotra, 167
 Ravivratākathā, 198
 Rāyabhaṇḍārī, 106
 Rāyachandra, 47, 85, 165, 229
 Rāyamala, 31, 37, 173
 Rāyapāla, 20, 21
 Rāyasāla, 48
 Rāyasīmha, 43, 44, 127, 130, 177, 212
 Revā, 20
 Revānā, 20
 Revāsā, 48
 Rīdhakarapa, 186
 Rīpi, 113, 157, 162, 186
 Rīṅkārayantra, 81, 82, 83, 105
 Rīṣabhadāsa Nigotiyā, 169
 Rīṣabhadeva, 17, 32, 37, 40, 42, 72, 126, 130, 134
 Rīṣabhapañcāśikā, 166
 Rīṣabhāśhita, 152
 Rīṣhimaṇḍala, 157
 Rīṣhimaṇḍalapūjā, 145, 168, 190
 Rīṣhimaṇḍalastotra, 190
 Rīṣhimaṇḍalāvachūri, 156, 160
 Rīṣhimaṇḍalavṛitti, 156
 Rīṣhimaṇḍalayantra, 199
 Roḍapurā, 48
 Rohiḍ, 69
 Rohiṇīvrataprabandha, 199
 Roho, 104
 Rudrapāla, 20
 Rudrapalli, 66
 Rudrapalliyagachchha, 66, 97
 Rudraṭa, 172
 Rūpā, 85
 Rūpachanda, 40, 95, 192
 Rūpāheli, 72
 Rūpakajī, 91
 Rūpakamālāvṛitti, 157
 Rūpanagar, 71, 137
 Rūpaṇḍarapīṅgalavivarapa, 202

S

- Śabdabhedaprakāśa, 200
 Śabdārṇavavyākaraṇa, 173
 Śabdarūpāvalī, 235
 Sābhā, 33, 34
 Sābhābhūṣaṇa, 193
 Sābhāśāranāṭaka, 189
 Śaddarśanasamuchaya, 194
 Sādaḍī, 30, 169
 Sadak Ali, 219
 Sādāsukha kāsālīvāla, 160, 171
 Sādharu, 188
 Sādhvāchāra, 158
 Sādhukīrti, 50
 Sadri, 123, 133, 202
 Sāgālasārāsa, 166
 Sāgamala, 84
 Sāgara, 38, 95, 97, 122
 Sāgaragachchha, 61
 Sāgaradharmāmṛita, 155, 198
 Sāgavādī, 77, 108
 Sāhabhāda, 36
 Sāhagotra, 104
 Sāhajakīrti, 169, 173
 Sāhasakarapa, 101
 Sāhasraguṇapūjā, 168
 Sāhasakīrti, 85
 Sāhibachanda, 41
 Saimur, 18
 Śaivism, 18
 Saīyad Hussain, 227
 Sajāka, 39
 Sajanāsīmha, 44
 Sājja, 39
 Śaka, 14
 Sakalakīrti 74, 75, 77, 87, 156, 159, 160, 161, 162, 164, 167, 170, 188, 193, 194, 197, 198
 Sakalakīrtirāsa, 199
 Sakalatīrthastavana, 176
 Sakalavidhīnidhāna, 187
 Śākambhari, 65
 Sākheḍha, 95
 Śakti, 35

Śaktikumāra, 35, 174

Śālbhā, 33

Śālibhadra, 165

Śāmachārīśāntaka, 157

Śamadhā, 31

Śamādhimarapotsava, 197

Śāmāḍhya, 16

Śamakitarāsa, 165

Śamantabhadra, 12, 15, 159

Śāmantasīmha, 23, 35, 96

Śamarāditya, 160

Śamarādityacharitra, 164

Śamarāśichchakahā, 17, 160

Śamarasīmha, 29, 30

Śamarasimhadeva, 22, 25, 29

Śamayāsāra, 175, 194 #

Śamayāsārabhāṣā, 160

Śamayāsārakulāśa, 158

Śamayāsāramūlaka, 159

Śamayāsāraprābhṛita, 197

Śamayāsāravṛitti, 196

Śamayasundara, 67, 130, 156, 160, 161, 169, 171, 173, 186, 187

Śambhar, 23, 222, 228

Śambhavanātha, 39, 40, 96, 118, 126, 181, 199

Śambhavanāthacharitra, 201

Śambhū, 48, 82

Śambodhaprakaraṇa, 153

Śambodhasaptatikā, 156

Śāmdchadhāvali, 154

Śāṅghapaṭṭaka, 154

Śāṅgrahiniśūtra, 145, 189

Śāmiyāpā, 208

Śāmkāśikā, 57

Śāṅkha, 215

Śāṁmedaśikhara, 83, 148

Śāṁnāpaka, 22

Śāṁnoi, 13

Śāṁprati, 10, 11, 110, 130

Śāṁśayavadānavidāraṇa, 156

Śāṁudragupta, 15, 106

Śāṁudravijaya, 141

Śāṁvādhiśhāyīśtotra, 167

Śāṁvegaraṅgaśālā, 166

Śāṁvegigaśchha, 61

Śāṁyagdarśanayantra, 81, 104

Śāṁyakachārītrayantra, 79, 80, 81

Śāṁyakaśāṁjñāyantra, 81

Śāṁyakayantra, 83

Śāṁyaktavakaumudī, 46, 49, 162, 201

Śāṁyaktavālaṅkāra, 155

Śāṁāpati, 106

Śāṁatakumāracharitra, 163

Śāṁatakumārārāsa, 199

Śāṁchor, 52, 120, 156, 206, 218

Śāṁdehadohāvalivṛitti, 198

Śāṁdera, 65

Śāṁderakagaśchha, 21, 22, 29, 65, 96, 98, 100

Śāṁdeśārāśakāṭippanikā, 201

Śāṁgana, 215

Śāṁganer, 45, 72, 74, 82, 84, 92, 121, 123, 132, 157, 159, 165, 210, 231

Śāṁghadhāsavāchaka, 182

Śāṁghaśvara, 108

Śāṁgrahaṇiśūtrabhāṣā, 194

Śāṁgrāmapura, 45

Śāṁgrāmasīmha, 49

Śāṁgrāmasaṁ, 180

Śāṁkara, 16, 18, 23

Śāṁkhalā, 97

Śāṁkharāja, 141

Śāṁkhaśāla, 106

Śāṁkhavāleśhāgotra, 39, 100

Śāṁkhaśvara, 108

Śāṁnipātakalikāśāṁbbādvaya, 176

Śāṁtava, 145

Śāṁti, 35, 102

Śāṁtibhadra, 27

Śāṁtijinastotra, 167

Śāṁtikūśala, 189

Śāṁtinātha, 20, 22, 28, 30, 31, 33, 34, 39, 40, 42, 71, 75, 76, 77, 96, 97, 98, 101, 117, 118, 122, 126, 132, 168

Śāṁtināthacharitra, 163

Śāṁtināthacharitraṁ, 182

Śāṁtināthapurāṇa, 165, 197

- Śantisūri, 100
 Śaṅkha, 97
 Śārā, 75
 Śarabhai Nawab, 142
 Śarachaturvīṃśatikā, 156
 Śarachaubīś, 159
 Śaradāstavana, 168
 Śaradīyanāmamālā, 173
 Śaraiyā, 34
 Śarāpā, 202
 Śaraṅga, 30, 132, 191
 Śaraṅgadeva, 25
 Śarasvata, 23
 Śarasvatabālālavabodha, 174
 Śarasvatikriyāchandrikā, 169
 Śarasvataprayoganirṇayavyākaraṇa-
 kāṭhinaśabdavṛtti, 173
 Śarasvatatīkābālālabodhini, 202
 Śarasvatavṛtti, 169, 173
 Śarasvatvyākaraṇa, 173
 Śarasvatī, 13, 70, 75, 133, 139
 Śarasvatīpūjā, 168
 Śarasvatīlakṣmīśaṁvāda, 201
 Śarasvatollāśakāvya, 186
 Śaratara, 209
 Śaraubī, 224
 Śaravālagachchha, 68
 Śarīlāśasahara, 186
 Śārdhadvayapūjā, 168
 Śārdhapūrṇīminīyāgachchha, 59
 Śārodhāravṛtti, 174
 Śarvadevasūri, 58, 155
 Śarvarāja, 155
 Śarvārthasiddhi, 159, 200
 Śarvatobhadra, 156
 Śataślokitābhā, 176
 Śatruñjaya, 11, 18, 40, 137, 148, 208,
 210, 211, 216, 217
 Śatruñjayaḡīranārāvataraputtikā, 39
 Śatruñjayaṁāhātmya, 140, 166
 Śatruñjayaṁāsa, 171
 Śatyapura, 24
 Śatyapurīyāśrīmahāvīraṁśāha, 166
 Śatyasavarūpa, 158
 Saubhāgyapañcāmīkathā, 161
 Saubhāgyavijaya, 6, 176
 Saudharma, 141
 Saurāṣṭra, 13, 24, 213, 217
 Sāvāra, 76
 Savāirāma, 41
 Savaiyāchhatīś, 172
 Sawaimadhapur, 47, 84
 Sāyara, 31
 Scythians, 13
 Seḍa, 78
 Śekhāvāṭī, 87, 103, 228, 229
 Seṭhīgotra, 105
 Seṭhiyā, 99
 Sevādī, 20, 113, 138
 Sevārāma Jat, 165
 Sevārāma Pāṭanī, 194, 195
 Shalāvāsyakabālālavabodha, 199
 Shaḍvāda, 156
 Shāhābāda, 46, 53
 Shāhjahān, 46, 48
 Shāhpurā, 226
 Shamsuddin Iltutmish, 52
 Shashīśataka, 155
 Shaṭakhaṇḍāgama, 153
 Shaṭatrimśikāvijñapti, 158
 Shaṭdravyanirṇayavivaraṇa, 192
 Shaṭpāhuda, 49, 79, 80
 Shaṭpāhudaśatīka, 83
 Shaṭethānakaprakaraṇa, 154
 Sheragarh, 35, 132
 Shershāh, 6, 218, 222
 Shodasākāraṇavratodyāpanapūjā, 195
 Shodasākāraṇayantra, 45, 77, 80, 81,
 82
 Siddhachakra, 161
 Siddhachakrapūjā, 167
 Siddhachandrikāvṛtti, 157
 Siddhagotra, 101
 Siddhahemabṛihadvṛtti, 34
 Siddhahemavyākaraṇa, 173, 179
 Siddhajayamālā, 168
 Siddhāntachandrikā, 157
 Siddhāntachandrikāvṛtti, 157

- Siddhāntakaumudī, 235
 Siddhāntaratnāvalī, 158
 Siddhāntasāgara, 101
 Siddhāntasārabhāṣya, 156
 Siddhāntasāradīpaka, 156
 Siddhāntasārasaṅgraha, 159
 Siddhāntigaḥchha, 67
 Siddhapūjā, 171
 Siddhapura, 209
 Siddharāja Jayasinha, 149, 205, 206,
 213, 214
 Siddharshi, 154, 161, 165, 176, 203
 Siddhārtha, 142
 Siddhasena, 154
 Siddhasenadivākara, 14
 Siddhastavana, 168
 Siddhasūri, 51, 164
 Siddhichandra, 186
 Sthā, 31
 Sikar, 103, 191
 Śikharajī, 41
 Śikhin, 17
 Śīlaguṇasūri, 23, 60, 89
 Śīlasūri, 68
 Śīlavijaya, 176
 Śīloñchakośa, 174
 Śīlopadśamālāvṛtti, 168
 Śīmandharasvāmī, 206
 Śīmandharasvāmīstavana, 200
 Śimhaka, 27
 Śimhakavi, 161
 Śimhana, 215
 Śimhāsanaabattīśī, 198, 199
 Śimhāsanaadvātrimśikā, 186
 Śimhavijaya, 37
 Śīpadharī, 202
 Śīpāpava, 22
 Sindha, 14, 15, 204, 208, 223
 Sindhiā, 226
 Sindhu, 13, 18
 Śīṅṅrachaaurī, 31
 Śīṅṅhaḍagotra, 101
 Singhala, 107
 Śīṅṅhījī, 72
 Śiravādya, 106
 Śiriyadevi, 211
 Sirmoriyā, 47, 134
 Sirohi, 36, 37, 42, 43, 52, 57, 58, 59, 60,
 62, 63, 64, 65, 67, 68, 69, 89, 91,
 95, 100, 102, 109, 113, 117, 118, 125
 130, 132, 133, 137, 139, 140, 147,
 157, 161, 169, 175, 209, 210, 211,
 232
 Siroja, 108
 Sisodiyāgotra, 98, 100
 Sītā, 135
 Sītācharitara, 165
 Sītalanātha, 37, 60, 77, 95
 Sītārāmachaupāī, 171
 Sītāśīlarasapaṭaka, 199
 Śīva, 19, 26, 71, 122, 135, 148, 207,
 217
 Śivabhūti, 54
 Śivachandra, 50, 157, 170, 226
 Śivajīlāla, 229
 Śivalāla, 158, 221
 Śivanāthasinhā, 221
 Śivarāja, 68
 Śivārya, 155,
 Śivasinha, 38, 78, 224
 Siverā, 62
 Skandagupta, 16
 Śobhana, 166
 Śobhanātha, 173
 Śoḍaśaka, 153
 Sogānīgotra, 105
 Sohaja, 37
 Sohanalāla kālā, 197
 Soharābkhān, 219
 Sojata, 202, 221, 223
 Sola, 214
 Solahasvapna, 196
 Solañki, 20, 23, 49
 Soma, 77, 186
 Somachanda, 205, 207
 Somachārītragani, 4
 Somadāsa, 31, 33, 34, 77
 Somadevasūri, 194

- Somakavi, 199
 Somakṛti, 161, 164
 Somaprabhasūri, 89
 Somasīmha, 25
 Somasundara, 97, 172
 Somavijayasūri, 34
 Someśvara, 20, 108, 204, 217, 218
 Sonapāla, 83, 97
 Sonigotra, 104
 Soratha, 214
 Sphinea, 12
 Śrādhajitakaipa, 152
 Śramaṇa, 12, 13
 Śrāvakaśāhāra, 156, 200
 Śrāvakaśāhārasāroddhāra, 156
 Śrāvakapratīkramanachūṇi, 142
 Śravana, 98
 Śravanabelagolā, 15
 Śreṇikacharitra, 80, 164
 Śreṇikārāsa, 165
 Śreṣṭhigotra, 101
 Śreyāṃsanātha, 97
 Śrīāryarakshitabhāvasāgaragīta, 202
 Śrībhūṣaṇa, 168, 195, 201, 202
 Śrībhūṣaṇabāvanī, 201
 Śrībhūṣaṇagīta, 202
 Śrīdhara, 38, 95, 122, 194, 294
 Śrīhemadeva, 26
 Śrījāna, 165
 Śrīmāla, 8, 22, 23, 50, 94, 100, 102, 108, 162, 169, 203, 208, 214
 Śrīmāla caste, 34, 43, 48, 100, 101
 Śrīmālamāhātmya, 8
 Śrīmālī, 100, 101, 102
 Śrīmoḍha, 108
 Śrīmoḍha Caste, 108, 207
 Śrīnagara, 35
 Śrīngadhara, 140
 Śrīngārādevī, 25
 Śrīngārāsātaka, 166
 Śrīngārāsamudrakāvya, 170
 Śrīnigamappravachanāmasāroddhār-
 aparāṇāma, 202
 Śrīpāla, 76, 95
 Śrīpālacharitra, 76, 79, 164, 165
 Śrīpālārāsa, 166, 197
 Śrīpārśvanāthakula, 65
 Śrīpathā, 28
 Śrīpathānagara, 195
 Śrīpati, 204
 Śrīpratāpa, 25
 Śrīpūjyabhaṇḍāra, 183
 Śrīsādhurātnasūri, 61
 Śrīsāra, 212
 Śrīsāriyakharatarasāśkhā, 61
 Śrīsāropādhyāya, 61
 Śrīśukumālasavāmīcharitram, 34
 Śrīvallabha, 169, 173, 174, 186
 Śrīvāntāśha, 211
 Śrīvarsha, 35
 Śrutabhāvanādīpaka, 192
 Śrutabodhavṛtti, 173
 Śrutasāgara, 90, 190, 197
 Stamba, 215, 217
 Stavānarātna, 157
 Sthānakavāsi Sect, 91
 Sthānāṅgagāthāgatavṛtti, 157
 Sthūlabhadra, 55
 Strabo, 12
 Strīcharitrarāsa, 166
 Stutipañchāsāikā, 158, 170
 Subandhu, 182
 Subhachandra, 73, 74, 76, 77, 78, 83, 87, 156, 159, 161, 164, 168, 173, 193, 194, 198
 Subhāmaka, 203
 Subhānnucharita, 197
 Subhāśhitāvalī, 156, 159
 Subhaṭa, 218
 Subhaṭapāla, 15
 Subodhīkādīpikā, 173
 Sudarśanacharitra, 80, 82, 164
 Sudarśanasatthānīchaupāī, 200
 Sūgaḍa, 97
 Suganaḥī, 184
 Suguruparātāntraya, 154
 Sūhaḍasīmha, 26
 Suhasti, 11

Suhastin, 10
 Suhavā, 121
 Sujānagaḍha, 186
 Sukhakīrtigaṇi, 208
 Sukhanadīpikāchaupāi, 175
 Sukhānanda, 83
 Sukhanidhāna, 170
 Sukhaviḷasa, 193
 Sukhendrakīrti, 84
 Sukṣitasamkīrtana, 216
 Sūkṣhmārthasiddhāntavichārasāra, 154
 Sūktidvātrīnśikā, 157
 Sūktimuktāvali, 157
 Sūktiratnāvali, 170
 Sūktiratnāvalisvopajñāvṛtti, 158
 Sukumālacharitra, 80, 164
 Sulochanā, 143
 Suktān, 211
 Sumalā, 30
 Sumatidhīra, 211
 Sumatigaṇi, 163
 Sumatikīrti, 76, 156, 158, 166, 175, 200
 Sumatinātha, 42, 51, 68, 89, 95, 97, 98, 102, 127
 Sumatisāgara, 195
 Sumatisāra, 208
 Sumatisimha, 59
 Sumativardhana, 164
 Sumativijaya, 169, 186
 Sumeruparvata, 146
 Sumhalakapura, 214
 Sunakhatī, 103
 Sundaragaṇi, 9, 109
 Sundarakavi, 190
 Sundarasīṅgāra, 190
 Sundarasūri, 31, 193
 Sunsara, 214
 Supāravanātha, 39, 99
 Supārēvastavana, 168
 Supratibuddha, 9
 Sūra, 97
 Surā, 76
 Sūrachanda, 157, 169
 Sūrachandragaṇi, 186

Surāchārya, 204
 Surajana, 103
 Surāṇā, 97, 186
 Sūrapāladeva, 27
 Surapāti, 98
 Surapura, 113, 121
 Sūrasena, 27, 28
 Surasundarikathā, 161
 Surat, 91, 147
 Sūratagaḍha, 186
 Sūratasimha, 44, 125, 221, 223, 224
 Surendrakīrti, 47, 72, 77, 83, 84, 161, 170, 174
 Surtānesimha, 37, 42, 130, 209, 210
 Sūryapratāpayantra, 146
 Sūryasena, 49
 Sūryasimha, 42
 Sūsāni temple, 134
 Susheṇacharitra, 164
 Sūsthita, 9, 57
 Suvarṇagiri, 14
 Suvidhinātha, 96, 98
 Svāmīkārttikeyānuproksā, 76, 159
 Svāmīkumāra, 159
 Svapnāśṭakavichāra, 166
 Svarṇasaptatikāvṛtti, 153
 Svarūpānanda, 159
 Svarūpasambodhanāvṛtti, 156
 Svastimāṅgalavidhāna, 167
 Svayambhū, 188
 Svetāmbara, 19, 24, 28, 54, 55, 69, 77, 88, 90, 92, 93, 108, 150
 Svetāmbaraparājaya, 170
 Syādvādamuktāvali, 157
 Syādvādaratnākara, 154
 Śyāmalāla, 191
 Śyāmarāma, 47

T

Takhtagagaḍha, 202
 Takshakagaḍha, 49
 Tālu, 80
 Tanuśāha, 196
 Tapāgachchha, 31, 33, 58, 61, 62, 67, 96, 102, 169, 209

Tapāgachchhapattāvali, 5
 Tārānagara, 113
 Tārāpanthī Sect, 92
 Tārāprabhāchārya, 148
 Tārāsvāmi, 92
 Tārānātha, 140
 Tārīkh-i-Fīrishta, 51, 52
 Tattvajñānatarāṅgī, 156
 Tattvanirpaya, 156
 Tattvārthabodha, 171
 Tattvārthasukhabodhaṭṭkā, 201
 Tattvārthasūtra, 189, 193, 195, 197
 Tattvārthasūtrabhāṣā, 160, 195
 Tattvasundaragāni, 40
 Tāvadrāgachchha, 68
 Taxila, 16
 Tehū, 80
 Tejāgaddhaiyā, 6, 218, 236
 Tejāka, 30
 Tejapāla, 11, 25, 26, 37, 102, 110, 116,
 117, 135, 139, 179, 195, 197, 201, 208,
 214, 216, 217
 Tejasi, 88
 Tejasīmha, 29, 42
 Telā, 104
 Tell, 58
 Telā Osavāla, 23
 Terāpanthakhaṇḍana, 159
 Terāpanthī sect, 91, 92, 93, 159, 160,
 185, 186, 195, 197, 198, 201, 209
 Thāhā, 98
 Thāharūśāha, 38, 182
 Thāharūśāhabhaṇḍāra, 182
 Thākaraśi, 96
 Thākardā, 27
 Thakka, 15
 Thākura, 164, 197
 Thallaka, 20
 Thānā, 34
 Thānasīmha, 45, 81
 Thārāpēdrīyagachchha, 68
 Thāvachchāchaupāī, 171
 Thirādrāgachchha, 68
 Thobha, 202

Tholā, 106
 Tholyāgotra, 105
 Tījāpauhūṭayantra, 146
 Tijārā, 50
 Tūkamaachanda, 192
 Tilā, 79
 Tilakamañjarī, 161
 Tilakasūri, 89
 Tilokabhūṣaṇa, 87
 Tīrthakalpa, 52
 Tīrthamālā, 6, 50
 Tishyarakshita, 10
 Tod, 10, 11, 110, 116, 119, 177, 230
 Todā, 100
 Toḍara, 98
 Toḍaraśiṅgh, 49, 80, 82, 118, 165, 172,
 196
 Toḍaramala, 40, 93, 158, 175, 187
 Toṅgyāgotra, 104
 Tonk, 75, 104, 108, 196, 197, 222
 Totāpanthī sect, 97
 Trailokyanāmadīpaka, 146
 Tribhuvanagiri, 27, 28, 163
 Tribhuvanapāladeva, 27
 Trilokadarpaṇa, 84
 Trilokapūjā, 168
 Trilokasāra, 146, 158, 198
 Trilokasāraṭṭkā, 196
 Trilokendrakīrti, 86
 Trīmśachaturvimsatipūjāpāṭha, 168
 Trisālā, 142
 Trishashṭhiśālākāpurushacharitra,
 163
 Trishashṭismpṛitisāstra, 164
 Tukade, 99
 Tulasīdāsa, 87, 181
 Turāsanakhān, 6, 44, 52, 130

U

Uchhānagarī, 57
 Udaichanda, 200
 Udaigiri cave, 16
 Udaikarapa, 82
 Udaiprabhasūri, 100, 218

Udaipur, 31, 32, 58, 59, 60, 62, 63, 64,
 65, 66, 67, 68, 72, 76, 95, 96, 100,
 129, 134, 142, 147, 157, 171, 177,
 199, 224, 229
 Udaivardhana, 89
 Udaragīta, 195
 Udaya, 206
 Udayabhāṣa, 37
 Udayachandra, 157, 207
 Udayadīpikā, 175
 Udayakīrti, 173
 Udayana, 207, 213, 214, 236
 Udayaprabhasūri, 179
 Udayarāja, 177
 Udayaratna, 100
 Udayasāra, 208
 Udayasīmha, 22, 34, 37, 224, 225
 Uddeha, 56
 Uddyotana, 4, 57, 112, 160
 Uḍuvāṭika, 56
 Ugrasena, 106, 107
 Ujjain, 11, 13, 14, 73, 199
 Ūktiratnākara, 174
 Uktisamuchchaya, 174
 Ummedachandra, 158
 Unā, 210
 Unādisūtra, 173
 Uniyārā, 49, 78
 Upadeśamālā, 198
 Upadeśamālāvivarāṇa, 154
 Upadeśamālāvṛtti, 155
 Upadeśapachchīṣi, 192
 Upadeśapada, 154
 Upadeśarasāyana, 154
 Upadeśaratnamālā, 83, 159
 Upakeśa caste, 51
 Upakeśacharita, 5, 94
 Upakeśagachchha, 20, 28, 64, 96, 97,
 99, 100
 Upakeśanagara, 94
 Upamitibhavaṇaprapañchākathā, 161,
 163, 204
 Upāṅgas, 152
 Upāśakādhyayana, 49, 80

Uppaladeva, 94
 Uppalarāka, 20
 Uśaladevi, 140
 Ushāharāṇa, 199
 Ūthaṇ, 113
 Utpalarāja, 25
 Uttamaśikharapurāṇa, 164
 Uttarachhatīṣi, 175
 Uttarādhyayanadīpikā, 157
 Uttarādhyayanasūtra, 4, 157, 182
 Uttarādhyayanavṛtti, 187
 Uttarapurāṇa, 160, 187
 Uttarapurāṇasatika, 79
 Uttareśvara, 108

V

Vachchhāvataṇamāśvali, 186
 Vāḍārthanirūpaṇa, 157
 Vādhiga, 205
 Vadhurāma, 84
 Vāḍibhūṣaṇa, 77
 Vāḍichandrasūtri, 159
 Vāḍidevasūtri, 28, 65, 154, 206
 Vāḍidevasūtricharitra, 186
 Vāḍirāja, 49, 168, 170, 172
 Vāḍbhāṣa, 167, 172, 175, 214
 Vāḍbhāṭāṇkāraśālāvabodha, 172
 Vāḍbhāṭāṇkāraśvachūrikavi-
 chandrikā, 49
 Vāḍbhāṭāṇkāravṛtti, 187
 Vāḍaṇa, 32, 73, 74, 75, 107, 204, 205
 Vāḍaṇa Saṇḍha, 27
 Vāḍhola, 25
 Vagin, 118
 Vāḍaḍadevi, 205
 Vahagatagotra, 101
 Vaidyōṇkā chaityālaya, 47
 Vaidyagotra, 96, 104
 Vaidyajiṇaṇaṭabbā, 176
 Vaija, 198
 Vajiraka, 71
 Vair, 195
 Vairāgyasatoka, 156, 186
 Vairotya, 148
 Vaishnavism, 18

- Vijaya chandra, 58, 59, 97, 192
 Vijayadāśasūri, 209
 Vijayadevamāhātmya, 169
 Vijayadevasūri, 42, 63, 147
 Vijayaġinendra, 147
 Vijayakīrti, 43, 71, 76, 77, 86, 87, 159, 161, 164, 165, 168, 170
 Vijayakṣhamāsūri, 147
 Vijayamandiragaḍha, 28
 Vijayanātha, 165
 Vijayanta, 100
 Vijayapāla, 28
 Vijayapāladeva, 27
 Vijayaprabhasūri, 89
 Vijayaprasastikāvya, 160, 176
 Vijayarāma cchābarā, 43, 228
 Vijayasāgara, 32
 Vijayasāgarasūri, 135
 Vijayasenasūri, 61, 102, 179, 218
 Vijayasinha, 30, 48, 147, 174, 190, 192, 220, 221
 Vijayasinhāsūri, 155
 Vijayasinhāsūrirāsa, 186
 Vijayavega, 141
 Viġñānachandrikā, 158
 Vikramacharitra, 194
 Vikramāditya, 14
 Vikramapura, 38
 Vilhaṇa, 72, 75, 105
 Vilhapaśāsikalāprabandha, 191
 Vilāsa, 36, 114
 Vilāsapura, 163
 Vimala, 25, 94, 116, 117, 135, 139, 140, 213, 236
 Vimalāchala, 214
 Vimalacharitra, 4
 Vimaladāsa, 227
 Vimalagaḥchha, 61
 Vimalakīrti, 186
 Vimalanātha, 42, 46, 48, 96, 98
 Vimalanāthapurāṇa, 190
 Vimalapurāṇa, 165
 Vimalasena, 71
 Vimalasūri, 61, 162
 Vimalavasahī, 135, 139
 Vindhikā, 154
 Vinayachandra, 50
 Vinayaprabhasūri, 96, 176
 Vinayasāgara, 197
 Vinayasamudra, 169
 Vinayasāri, 103
 Vira, 213
 Virabhadra, 112
 Virachaitya, 208
 Virachanda, 89
 Viracharitra, 163
 Viradeva, 208
 Viradhavala, 15, 214, 216
 Viradhīchanda, 87
 Viradhīchanda Gadhaiyā, 186
 Viraji, 91
 Viramade, 49
 Viramapura, 42, 156
 Viramgam, 219, 220
 Viranāga, 206
 Viraprabhasūri, 89
 Virapura, 114
 Virasena, 153
 Viravādā, 37, 89
 Viravamāvali, 180
 Visaka, 102
 Viśākhadatta, 182
 Visala, 95
 Visaladeva, 25
 Visaladevachauhanārāsa, 197
 Visaladeva Vīraharāja, 19, 119, 155
 Viśālakīrti, 75, 85, 87, 164, 202
 Viśālakīrtigīta, 197
 Viśānasinha, 227
 Viśāyantravidhi, 175
 Viśeṣasātaḥ, 157
 Viśeṣhāvaśyakabhāṣya, 152
 Viśāpāhārachhappaya, 196
 Viśāpāhārastotra, 158
 Viṣṇu, 148
 Viṣṇusūri, 28, 66
 Viśveśvara, 108
 Viṣṭhitha family, 25

Viśvabhūṣaṇa, 193
 Vitarāgastotra, 167
 Vivāhapaḍalabālāṣvabodha, 175
 Vivāhapaḍalabbhāṣā, 175
 Vivekamañjarī, 201
 Vivekaśāgarasūri, 155
 Vivekasamudraganī, 182
 Vivekavijaya, 200
 Vivekavilāsa, 171
 Vivekavilāsaṭīkā, 161
 Vividhatīrthakalpa, 6, 176
 Vratākathākośa, 162
 Vratavidhānapūjā, 195
 Vṛddhapaṇḍitikatapāśagacchha, 58
 Vṛṣabhaḥcharitra, 164
 Vṛṣabhaṇnandi, 197
 Vṛttaratnākara, 173
 Vṛttaratnākarakabālāṣvabodha, 172
 Vṛttaratnākaraṭīkā, 202
 Vṛttaratnākaraṣṭī, 157
 Vūcharāsa, 197, 198

Y

Yaduchariu, 192
 Yakṣadattagaṇī, 112
 Yakṣaśivasatī, 14
 Yāpanīyas, 55
 Yāśachandra, 207
 Yāśakīrti, 48, 71, 72, 77, 85, 86
 Yāśasūri, 63, 72
 Yāśasūrigacchha, 63
 Yāśastilakaśaupāī, 194

Yāśasvatasaḡara, 157, 175
 Yaśobhadraśāhārya, 28
 Yaśobhadrasūri, 98, 102
 Yaśodānandajī, 191
 Yaśodeva, 20
 Yaśodevasūri, 29, 65, 182
 Yaśodhara, 208
 Yaśodharacharitra, 49, 79, 80, 144, 145,
 163, 164, 165, 188, 190
 Yaśodharachauṣābandhakathā, 162
 Yaśodhararāsa, 165
 Yaśomati, 141
 Yaśorāja, 27
 Yaśorājīrājapaddhati, 175
 Yaśovijaya, 197
 Yaśovīra, 22, 96, 218
 Yatibhāvanāśṣṭaka, 167
 Yatijitakalpa, 152
 Yatiyaśodānandajī, 47
 Yatyārādhanā, 157
 Yavanapura, 143
 Yogabindu, 153
 Yogadeva, 201
 Yogadṛṣṭiśamuchhaya, 153
 Yogāśāstrasaṭīkā, 154
 Yuanchwang, 7, 16
 Yugapradhānāśāhāryagurvāvalī, 5
 Yukāvihāraprabandha, 24
 Yuktīprabodhasaṭīkā, 157

Z

Zabatakāhān, 223, 224



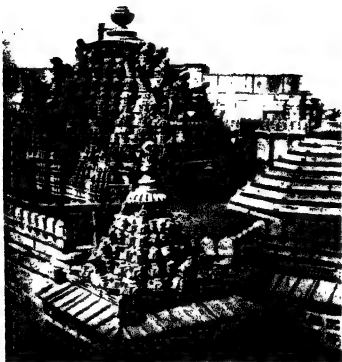
(1) Śāntinātha Jaina Temple, Jhālāpātān (p. 122)



(2) A Colossal Jain Figure, Pārāṇagar (p. 132)



(3) One Illustrated Page of the Ādipurāṇa, Jaipur
(Between pp. 143-44)



(4) Jain Temples in the Fort of Jaisalmer (Between pp 126-27)



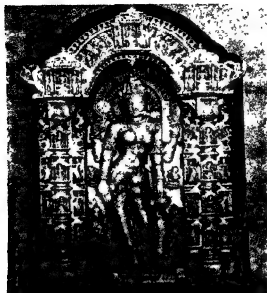
(5) The Jain Temple of Sadri (Between pp 123-124)



(6) Dhāt-dinakāḥ-ḥomparāḥ, Ajmer (Between pp. 119-20)



(7) Toranadvāra of the Jama Temple, Lodhva (Between pp. 122-23)



(8) Jain Image of Sarasvati, Pallu (p. 133)



(9) Image of Sahasrakūṭa Chaitya of V. S. 1006, Jaipur (p. 133)



(10) One Illustrated Page of the Yasodharacharitra, Jaipur (Between pp. 144-145)

ERRATA

Page	Line	Incorrect	Correct
3.	4	massess	masses
3.	F. N. I	JBORS, March, p. 8.	XXXVII, p. 34 ff. After reading this Journal again in connection with my D. Litt. thesis, I now agree with the views of Dr. D. C. Sircar.
4.	22	Jalore	Jalor.
6.	11	Turassamakhān	Turāsanakhān.
7.	14	Bairāth	Bairat.
7.	18	Bhīnamāla.	Bhīnmāl.
7.	18	Chittore	Chitor.
8.	8	MAHAVIRA	MAHĀVIRA.
8.	20	Jivantasvāmi	Jivantasvāmī.
8.	30	Mājhamikā	Majhamikā.
8.	30	Mādhyaṃikā	Madhyamikā.
9.	1	Sthavirāvallī	Sthavirāvallī.
9.	29	discribe	describe.
1.	21	Nādalāi	Nādlai.
11.	29	Satrunjaya	Śatruñjaya.
12.	13	One ONESICRITUS	ONESICRITUS.
14.	23	Jaina	Jina.
15.	2	Harsura	Harsaur.
15.	13	KUSHANA	KUSHĀṆA.
17.	5	Basantagaḍha	Vasantagaḍha.
17.	25	Bilāduri	Bilādūrī
18.	25	Pratihāras	Pratihāras.
18.	28	Nāgabhaṭṭa	Nāgabhaṭa.
20.	3	1169	1170.
20.	13	Nādol	Nāḍol.
21.	1	Nadūladāgika	Nadūladāgikā.
21.	8	Vimsopaka	Vimśopaka.
21.	8	Pailas	Pāilā.
21.	8	according	acoruing.
21.	11	Ālhanadeva	Ālhanādeva.
21.	12	Lāṭarhaḍa	Lāṭahrada.
21.	31	Sanderaka	Saṇḍeraka.

Page	Line	Incorrect	Correct
22	4	Sanderāva	Sanḍerāva.
22	12	as	in
22	18	Gūrjaras	Gurjaras.
22	21	Jālhana.	Jālhana.
22	31	Bhaṇḍāri	Bhaṇḍāri.
23	13	CHĀVA ḌAS	CHĀVAḌĀS.
23	13	SOLANKIS	SOLANKIS.
26	26	RATHORAS	RĀTHORAS.
26	33	Pippala	Pippala.
27	7	Jainism under Sūrasenas	I revised my views in my paper read at A. I. O. C, Bhubanesh- war, 1959. The rulers mentioned in the Thākardā inscription are not Sūrasena rulers.
27	21	Munja	Muñja.
28	9	Mahesvarasūri	Māhesvarasūri.
28	14	Śripatha	Śripathā.
28	19	Kumārāpāla	Kuṁvarapāla.
30	13	Maukala	Mokala.
30	17	Kumbhakarapa	Kumbhakarṇa.
30	25	Kamalagaḍha	Kumbhalagaḍha.
34	24	Śimāla	Śrīmāla.
35	16	Saktikumāra	Śaktikumāra.
35	29	lifo	life.
36	11	Dhārā	Dhāra.
36	22	Kahānapura	Khānapura.
36	23	Kisorasimha	Kīśorasimha.
36	24	Kṛṣṇadāsa	Kṛṣṇadāsa.
38	10	JAILSALMER	JAISALMER.
38	11	Bhaṭṭi	Bhāṭi.
41	7	Osvālas	Ośavālas.
47	6	Indradhvaja	Indradhvaja.
47	14	Rāja Chandra	Rāya Chandra.
47	17	Junagada	Jūnāgaḍha.
49	13	Shaṭpāhua	Shaṭpāhuḍa.
53	4	Musjid	Maajid.
53	F. N. 1.	X	X
55	F. N. 1.	Rājavalikathe	Rājāvalikathe.

Page	Line	Incorrect	Correct
56	20	KUENĀNA	KUSHĀNA.
56	27	Śākhaśa	Śākhaśa.
57	11	the	the.
57	21	11the	11th.
59	4	ANCHALA	ĀNCHALA.
62	22	GACHCHHA	GACHCHHAS.
63	19	TERRITORIAS	TERRITORIAL.
63	22	Madāhaḍa	Madāhaḍa.
63	28	Nānavāla	Nāpavāla.
64	24	Mawar	Marwar.
65	13	Haṭikunḍi	Haṭikunḍi.
65	28	between Ajmer and Pushkar	between Pushkar and Degānā.
67	23	Laghuvāchāryya	Laghuvāchāryya.
68	21	Śīla sūri	Śīlasūri.
73	24	Coloney	Colony.
76	11	then	then.
76	14	commentery	commentary.
76	F. N3	Yntra	Yantra.
76	18	Jñānanirvāpa	Jñānanirvāpa.
77	7	resident	residents.
78	20	Ślīvasīmha	Śivasīmha.
79	1	nishodnikā	nishodhikā.
80	6	Chandraprabahchāritra	Chandraprabhacharitra.
84	24	Vāraṅgacharitra	Varāṅgacharitra.
85	1	Junagad	Jūnāgaḍha.
85	13	followed	followed by.
85	29	Amerandrakirti	Amarendrakirti.
90	12	centuary	century.
95	3	Osvālarāsa	Osvālarāsa.
95	30	ane	and.
95	32	Rāṭhḍa	Rāṭhḍa.
96	1	decendants	descendants.
96	1	that	X.
96	17	Vaidya	vaidya.
98	21	Mahājani	Mahājani.
96	28	Maladhāri	Maladhāri.
101	5	1944	1701.
102	20	Vyavahāri	Vyavahāri.

Page	Line	Incorrect	Correct
102	21, 28	Ceremoney	ceremony.
103	25	Śekhāvaṭ	Śekhāvāṭī.
104	5	Kālādevā	Kālāderā.
112	14	Jābālipura	Jabālipura.
112	14	Srāvakas	Śrāvakas.
116	15	FERGUSSION	FERGUSSON.
116	19	ornment	ornament.
117	17	massive	massive.
118	24	Lollaka	Lolāka.
121	18	BANDARKAR	BHANDARKAR.
124	15	SAMAVASARAAN	SAMAVASARAṆA.
132	6	temples	temple.
132	18	Brāhmanical	Brāhmanical.
137	13	Shirohi	Sirohi.
138	28	Bramhā	Brahmā.
139	32	pictoriol	pictorial.
140	29	SCHOOL	SCHOOL By.
143	25	Apaphraṁśa	Apabhraṁśa.
144	32	Śāstrabhaṇḍāra	Śāstrabhaṇḍārā.
146	16	wnich	which.
146	27	Gaṇośa	Gaṇeśa.
155	14	Vivekāśāgara	Vivekaśāgara.
156	4	Śrāvakāchāra	Śrāvakaśāra.
156	16	Chatustrīma	Chatustrīma.
157	29	author Bhāvasaptatīṭkā	author of Bhāvasaptatīkā.
158	17	Toḍarama	Toḍaramaḷa
162	18	Kathakośa	Kathakośa.
165	1	Nemiśvarachandrāvana	Nemiśvarachandrāyaṇa.
166	4	Dharmaparīkṣhārāsa	Dharmaparīkṣhārāsa.
167	8	Achārya	Āchārya.
167	13	Dvayāśrayakāvya	Dvayāśrayakāvya.
168	23	Dharmachandra	Lalitakīrti.
168	24	Kaṇājikāvratodyāpanapūjā	Kaṇājikāvratodyāpanapūjā.
169	16	Pañchatīrthīśleśhālamkāra-kāvya	Pañchatīrthīśleśhālamkāra-kāvya.
170	15	Dvātrīmaśikājñānapūjā	Dvātrīmaśikājñānapūjā.
170	27	Chaturvīṁśatījinastavana.	Chaturvīṁśatījinastavana.
171	23	Bāladēva Pātani	Baladeva Pātani
173	21	Chhandovataṁśa	Chhandovataṁśa.

Page	Line	Incorrect	Correct
173	24	add	and.
173	28	Śrutabodhavṛitti	Śrutabodhavṛitti.
173	31	Piṅgalaśiromaṇi	Piṅgalaśiromaṇi.
174	21	Kaśhetrasamāsavṛitti	Kaśhetrasamāsavṛitti.
176	4	Dvayāśrayakāvya	Dvayāśrayakāvya.
181	8	Apabramśa	Apabhramśa.
182	7	Chanbraprabhasvāmi . . .	Chandraprabhasvāmi. . .
182	27	Maśadhāri	Maśadhāri.
182	30	Punyāśravakathānaka	Punyāśravakathānaka.
183	10	BRIH DJ N A N A B H A Ṇ Ḍ Ā R A	BRIH DJ Ā N A B H A Ṇ Ḍ Ā R A.
185	23	MĀNAMALA	MĀNAMALA.
187	2	Vāgbhaṭālaṅkāravṛitti	Vāgbhaṭālaṅkāravṛitti.
188	19	ŚĀSTRABHANḌĀRA	ŚĀSTRABHANḌĀRA.
188	32	GRANTHABHANḌĀRA	GRANTHABHANḌĀRA.
188	32	ṬHOLIYA	ṬHOLIYĀ
189	5	PATODI	PĀTODI.
190	8	GODHA	GODHĀ.
190	15	Harachand	Harachanda.
190	23	Parśvanāthacharitra	Pārśvanāthacharitra.
190	29	Aiṭṭāhnikājayamālā	Aṣṭāhnikājayamālā.
190	34	CHANDHARIYON	CHAUDHARIYON.
191	8	MEGHARAJAJI	MEGHARĀJAJI.
191	11	ŚARASVATI	SARASVATĪ.
192	32	RAJAMAHĀLA	RĀJAMAHALA.
193	12	MAHĀVĪRAJI	MAHĀVĪRAJĪ.
194	26	Samayasara	Samayaśāra.
194	30	Brahmajinadāsa	Brahmajinadāsa.
195	28	Vāraṅgacharitra	Varāṅgacharitra.
196	16	Vidyānandi	Vidyānandi.
197	14	Subhānucharita	Śubhānucharita.
197	26	Terāpanthis	Terāpanthis.
198	28	Yūcharāja	Vūcharāja.
199	12	Bhaktāmaśastotrbbhāshā	Bhaktāmaśastotrabbhāshā.
202	7	Chandronmīlanaṭīkā	Chandronmīlanaṭīkā.
203	F. N. 1	Prābhāvaka-charitra	Prabbhāvaka-charitra.
205	9	numbe	number.

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